

CULLEN BUNN ANDREA MUTTI VALERIO ALLORO HASSAN OTSMANE-ELHAOU

ARKHAM HORROR™

THE
TERROR
AT THE
END
OF TIME

Andrea Mutti
- 2023 -

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TERROR
AT THE
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OF TIME





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THE TERROR AT THE END OF TIME

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CHAPTER
ONE



Michael
- 2023





"I SPEND A GREAT DEAL OF TIME THINKING ABOUT THE PAST."

"ABOUT THE GOOD OLD DAYS."



"AND, NO, THEY WEREN'T ALL **THAT** LONG AGO."

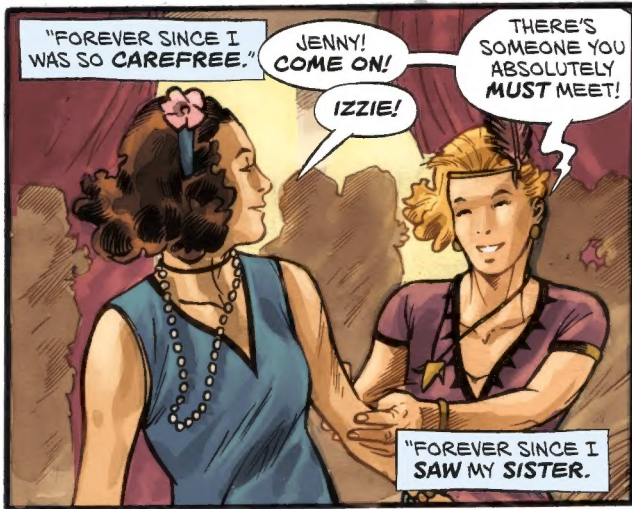
SO, WHAT DO YOU SAY, GUINIVERE? MAY I HAVE THIS DANCE?

LET ME GET A LITTLE MORE CHAMPAGNE, hm?

THEN WE'LL TALK.

AND, please, CALL ME JENNY.

"BUT IT SEEMS LIKE FOREVER."



"FOREVER SINCE I WAS SO CAREFREE."

JENNY! COME ON! IZZIE!

THERE'S SOMEONE YOU ABSOLUTELY MUST MEET!

"FOREVER SINCE I SAW MY SISTER."



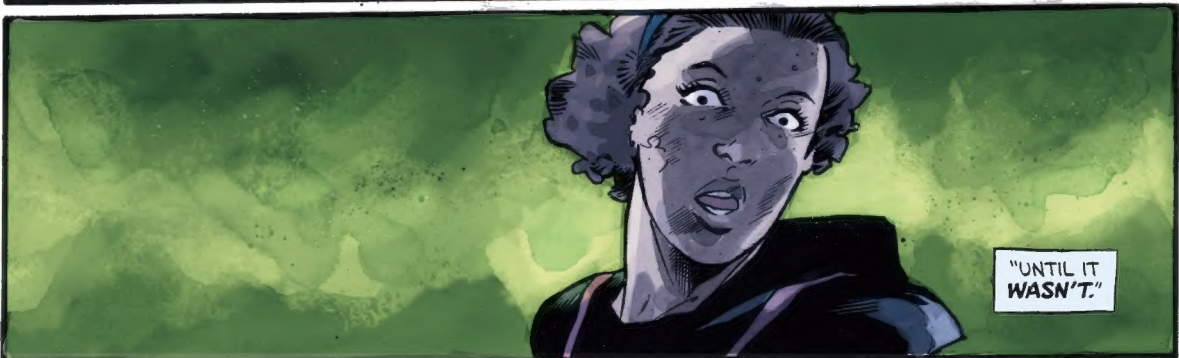
"WE WERE SO HAPPY, IZZIE AND I."

SORRY!

I'LL... BE RIGHT BACK!

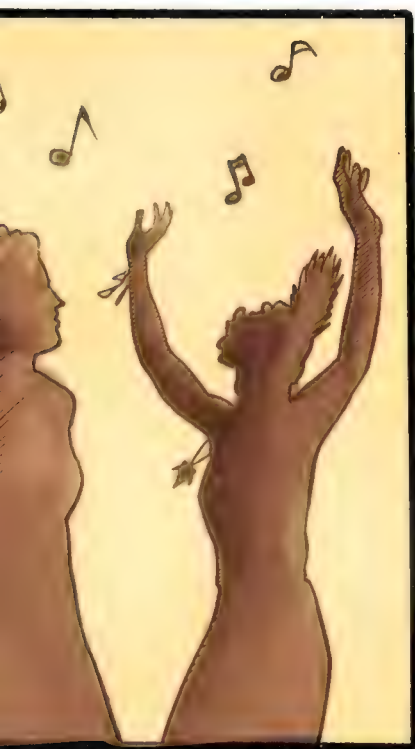
PROMISE!

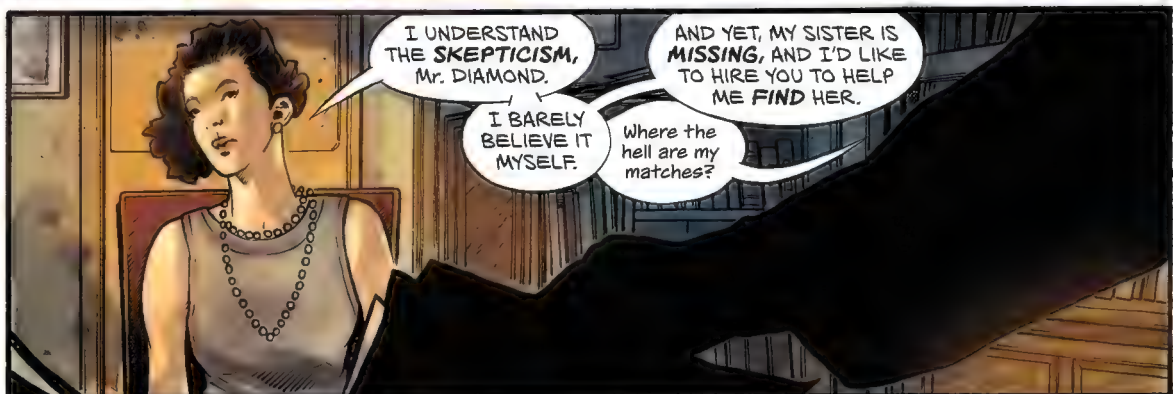
"LIFE WAS ALL JUST ONE BIG GAME."

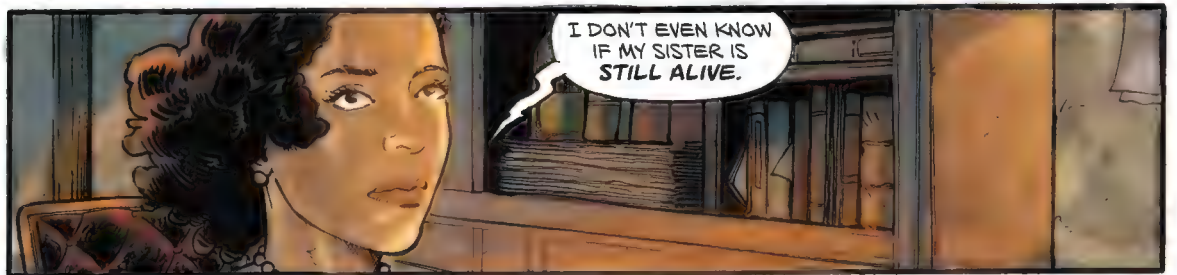
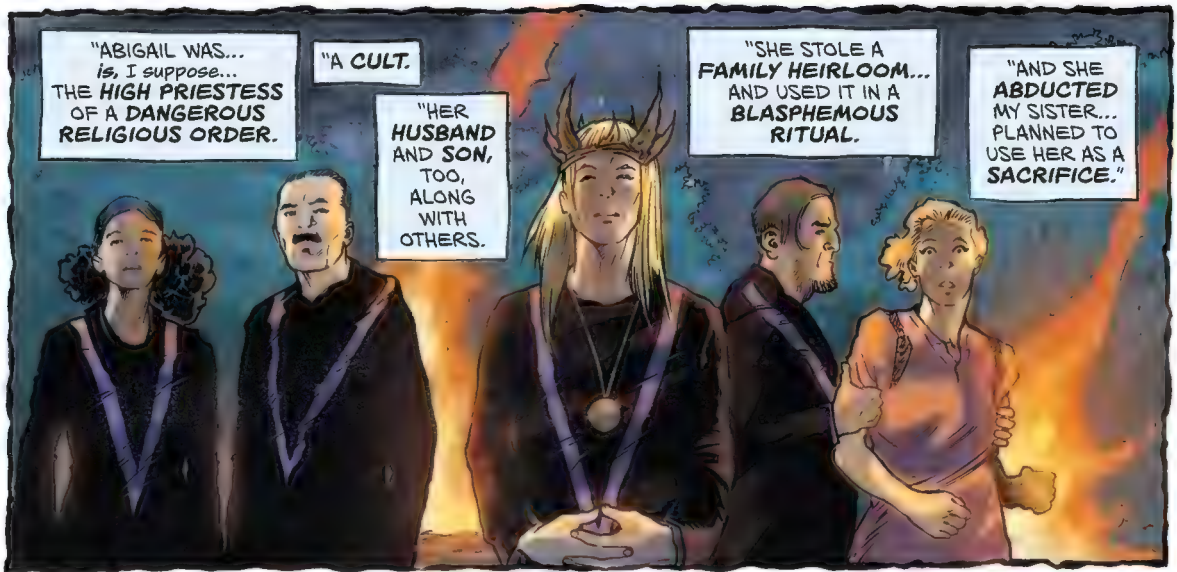


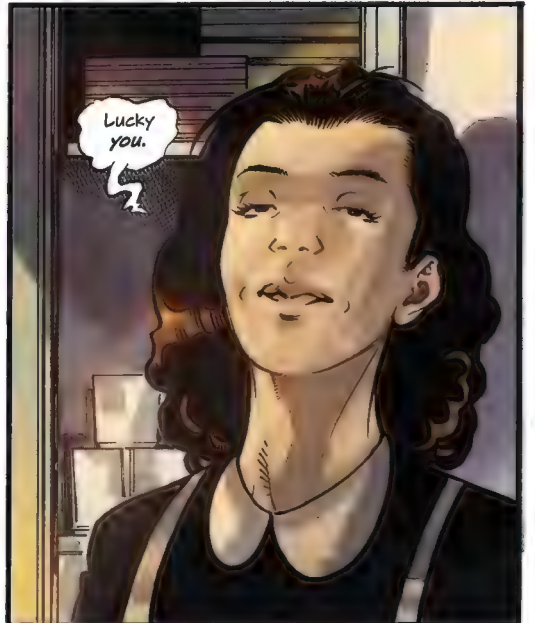
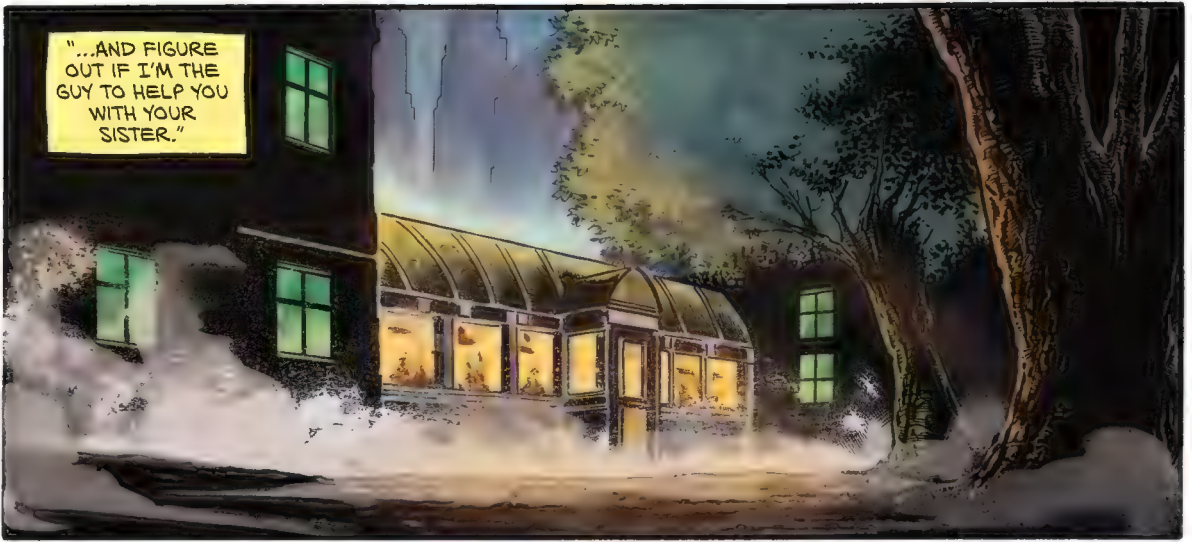
"UNTIL IT WASN'T."















"WHEN DO WE
GET STARTED?"

"WE?"

"I WORK
ALONE."

"NOT *THIS*
TIME."

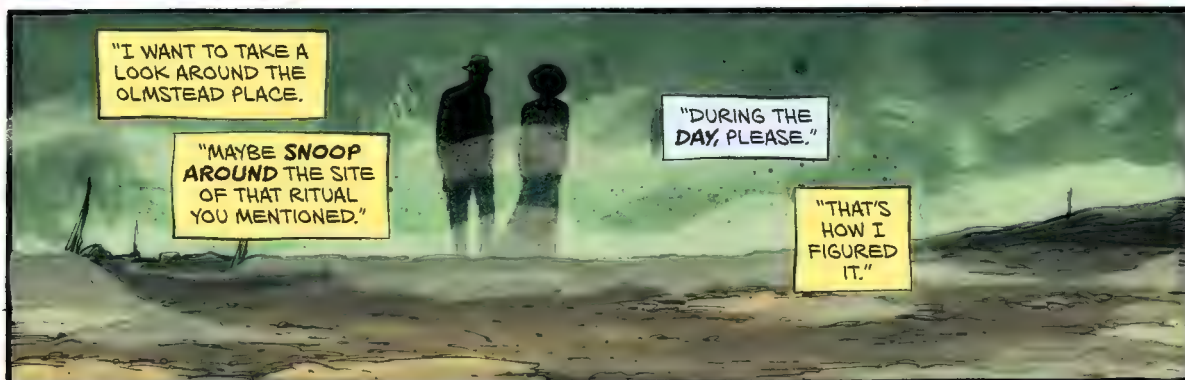


All right,
ALL RIGHT.

I CAN ALREADY TELL
I'M NOT TALKING YOU
OUT OF **TAGGING**
ALONG.

BUT YOU'RE
GONNA LET
ME RUN THE
SHOW.

OF
COURSE.



"I WANT TO TAKE A
LOOK AROUND THE
OLMSTEAD PLACE.

"MAYBE **SNOOP**
AROUND THE SITE
OF THAT RITUAL
YOU MENTIONED."

"DURING THE
DAY, PLEASE."

"THAT'S
HOW I
FIGURED
IT."



WHAT ABOUT
ACQUAINTANCES?

ABIGAIL
HAVE ANY
FRIENDS?

I WOULDN'T
KNOW ABOUT
FRIENDS.



"BUT SHE HAD A **SOCIAL**
CIRCLE, I'M SURE, PROBABLY
MORE THAN ONE."

"WE'RE GONNA WANT TO TALK TO
AS MANY OF THEM AS POSSIBLE.

"THOSE CULTISTS AT
THE CEREMONY?"

"FOR ALL WE KNOW,
THEY MIGHT HAVE HAD
HIGH SOCIETY FACES
BENEATH THEIR **MASKS.**"



"...OLD."

WELL, ISN'T THIS JUST THE **CHEERIEST** LITTLE **CHAPEL** YOU'VE EVER SEEN?

NEVER BEEN ONE FOR **SUNDAY SCHOOL**, MYSELF.

BUT WORD IS THE **OLMSTEADS** OWN THIS PIECE OF LAND.

NOT ON PAPER, MAYBE, BUT IN A WAY THAT **MATTERS**.

AND THERE'S BEEN PEOPLE COMING AND GOING.

MAYBE NOT IN THE LAST FEW DAYS, BUT **RECENTLY**.

EVEN IF THEY'RE GONE, THEY MIGHT HAVE LEFT SOME **CLUES** BEHIND.

BUT THERE'S NO TELLING **WHAT** WE'LL FIND.

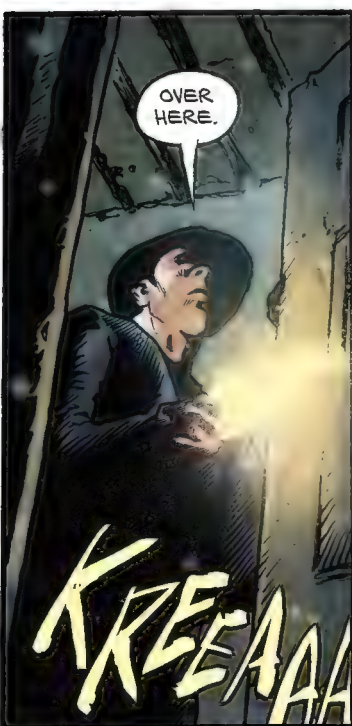
YOU **SURE** YOU'RE UP FOR--

I DON'T LIKE FEELING **HELPLESS**, REMEMBER?

Fair enough.

LET'S **HOPE...** **...WHATEVER** WE UNCOVER INSIDE...

...YOU DON'T NEED THOSE HEATERS.





WATCH THE STEPS.

THEY'RE SAGGING.

ROTTING.



LOOKS AS **EMPTY** AS THE CHURCH ABOVE.

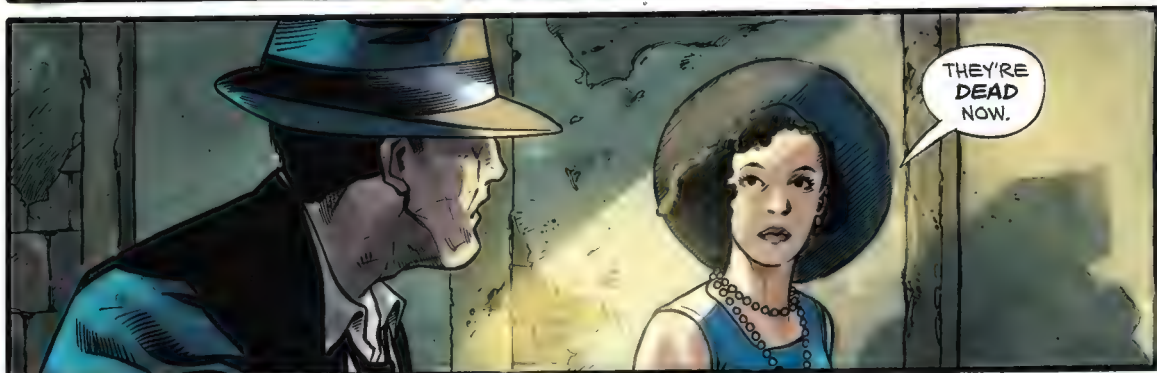


HOW MANY PEOPLE ARE IN THIS CULT?

NOT SURE. **PLENTY.**

AND ABIGAIL'S HUSBAND AND SON ARE AMONG THEM?

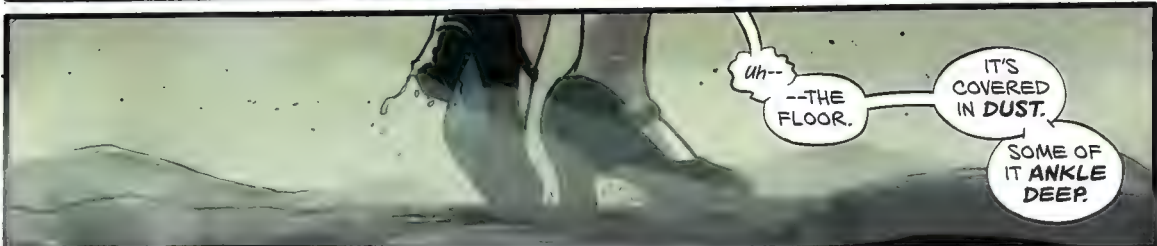
THEY WERE.



THEY'RE **DEAD** NOW.



AND **GOOD RIDDANCE** TO THEM.



UH--
--THE FLOOR.

IT'S COVERED IN **DUST.**

SOME OF IT **ANKLE DEEP.**



IT'S EVERYWHERE.

BUT I DON'T THINK IT'S DUST.

MORE LIKE...



...ash.

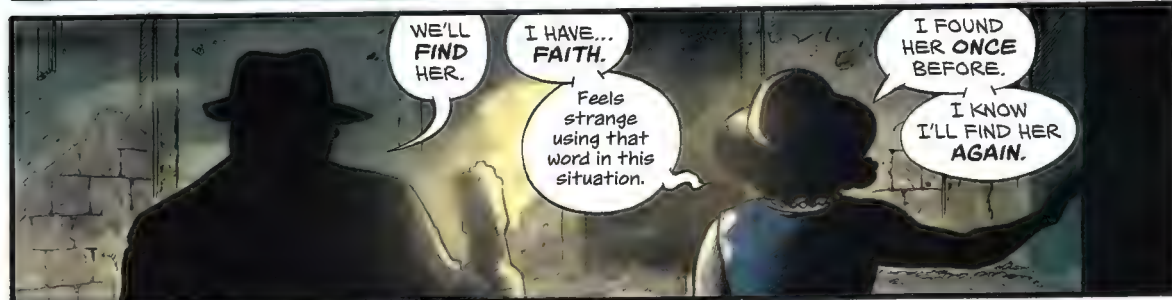


BUT THAT'S NOT RIGHT, EITHER.

NOTHING ABOUT THIS IS "RIGHT."

NOT A THING.

NOT SINCE IZZIE WENT MISSING.



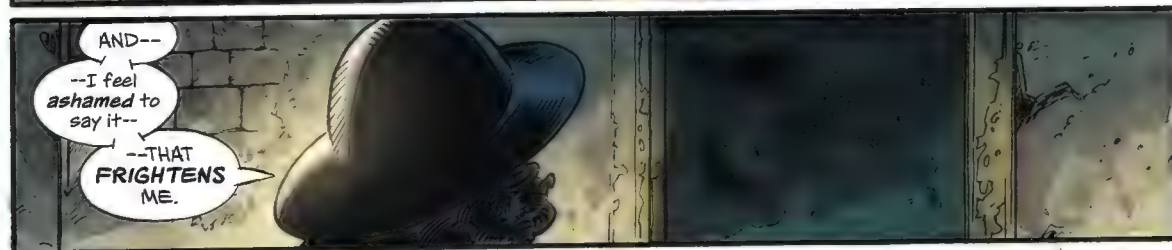
WE'LL FIND HER.

I HAVE... FAITH.

Feels strange using that word in this situation.

I FOUND HER ONCE BEFORE.

I KNOW I'LL FIND HER AGAIN.



AND--

--I feel ashamed to say it--

--THAT FRIGHTENS ME.



What in the name of--



--NOTHING.

NOT IN
THE NAME
OF GOD.

THIS IS
SOMETHING
ELSE.



THESE
PEOPLE...
THEY **CAN'T** BE
THE CULTISTS
YOU MET
BEFORE.

NO.

THEIR
ROBES
ARE THE
SAME.

BUT
THEY'RE...



...SO
OLD.

THAT'S
NOT EVEN
THE RIGHT
WORD.

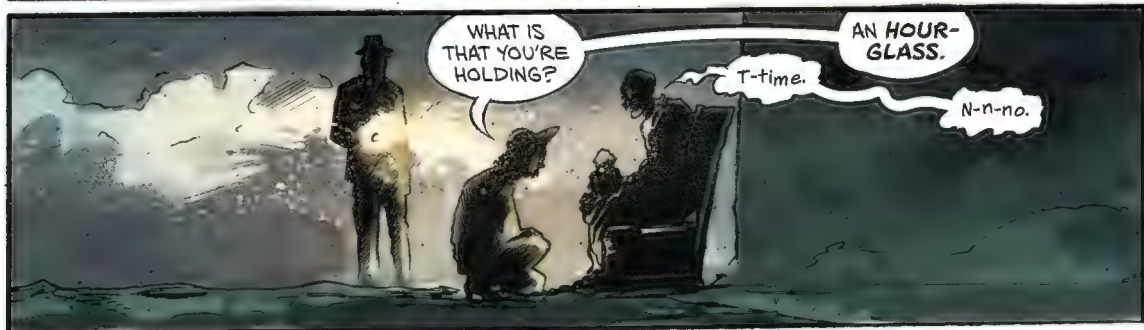
THEY'RE...
ANCIENT.

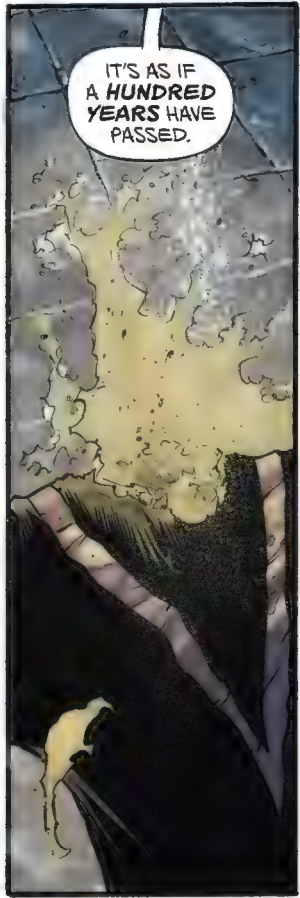
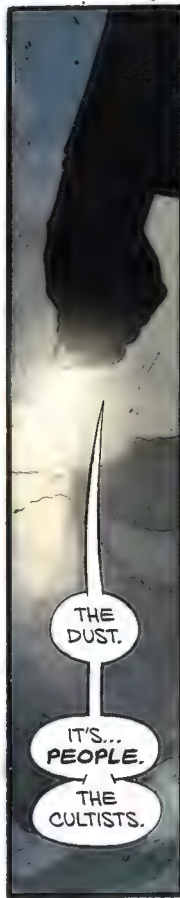
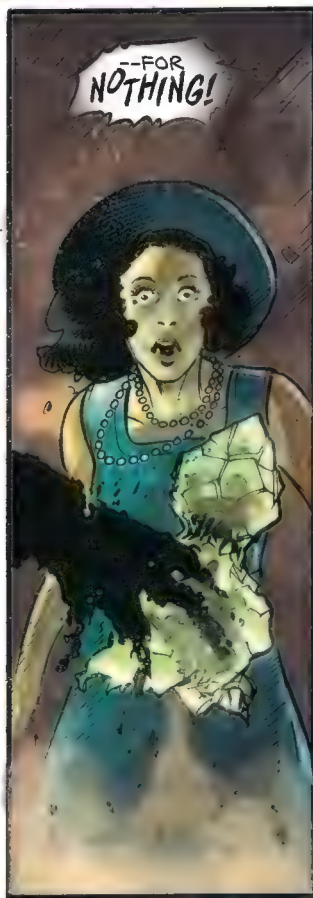


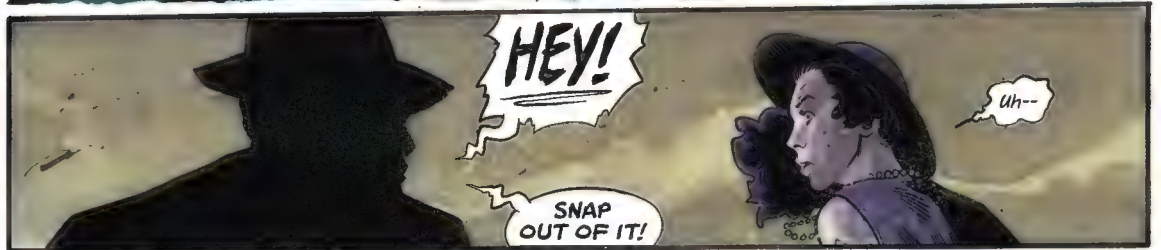
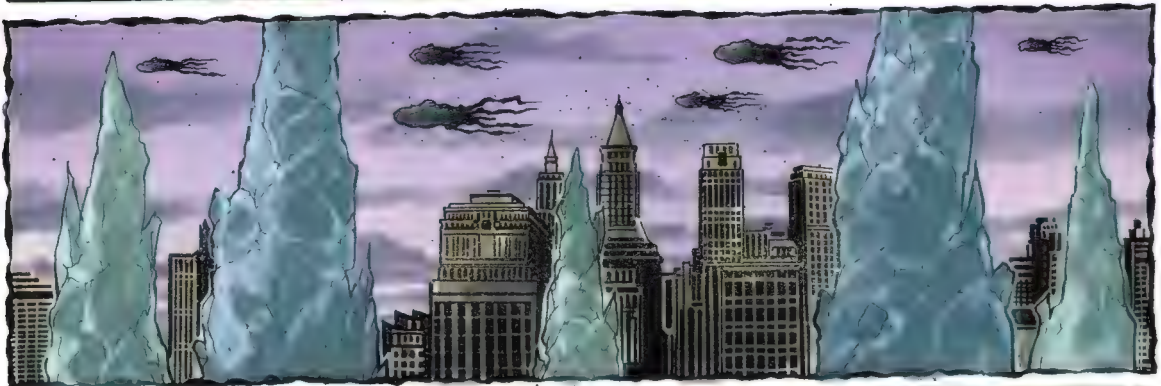
Sh-she
left us
here.

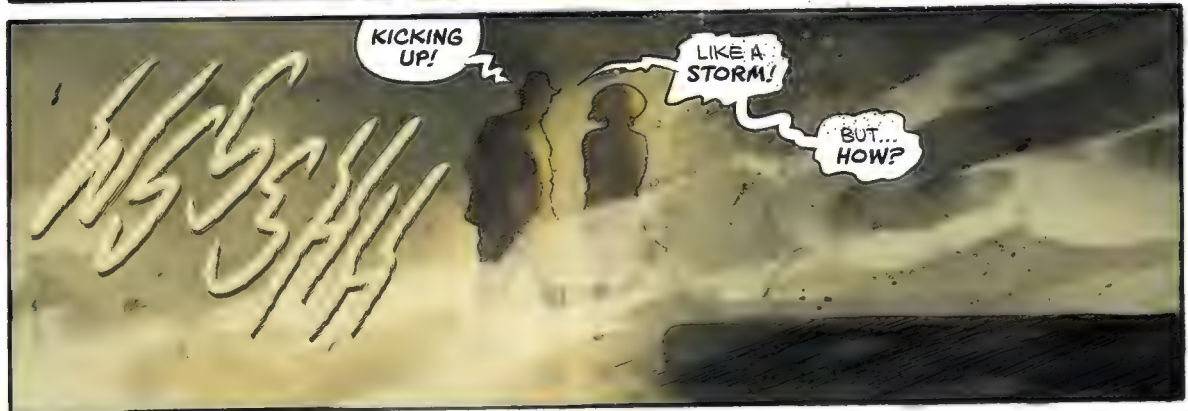
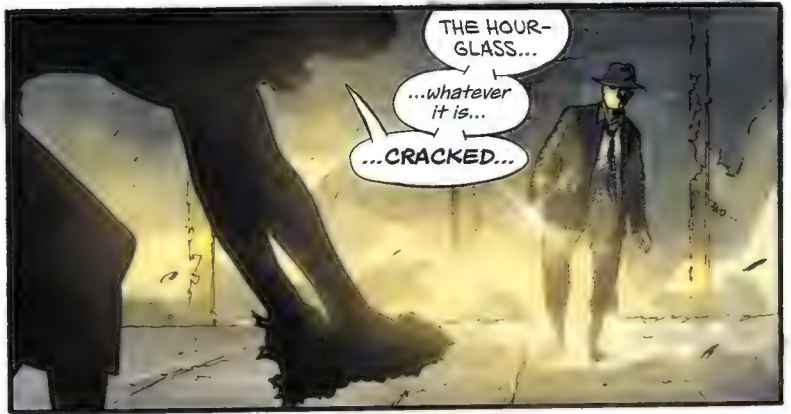
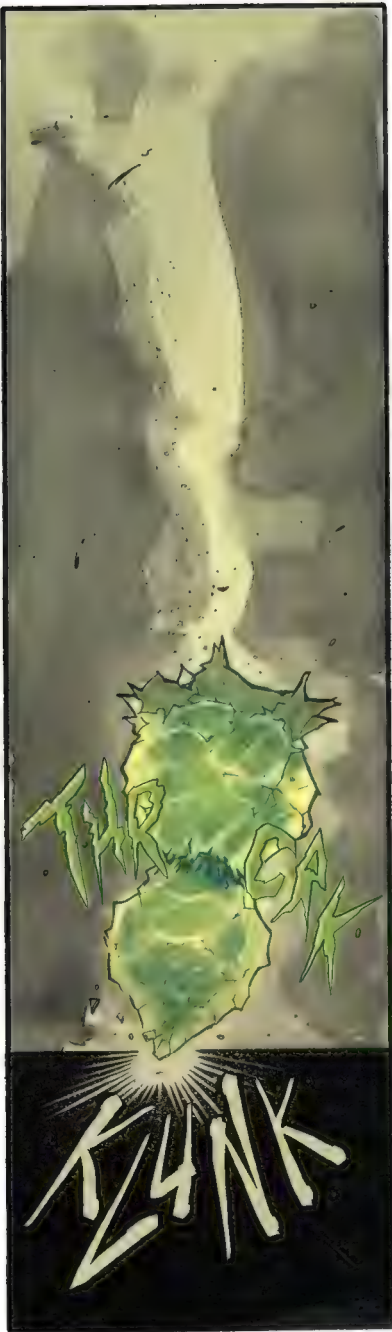
Cast us
aside.

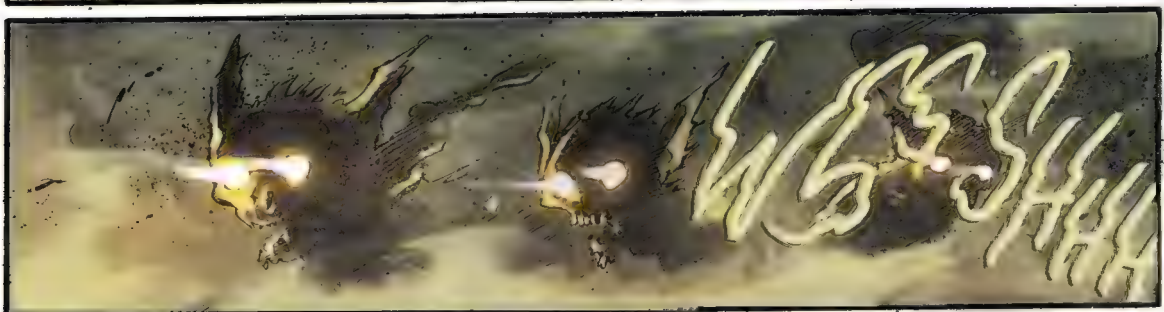
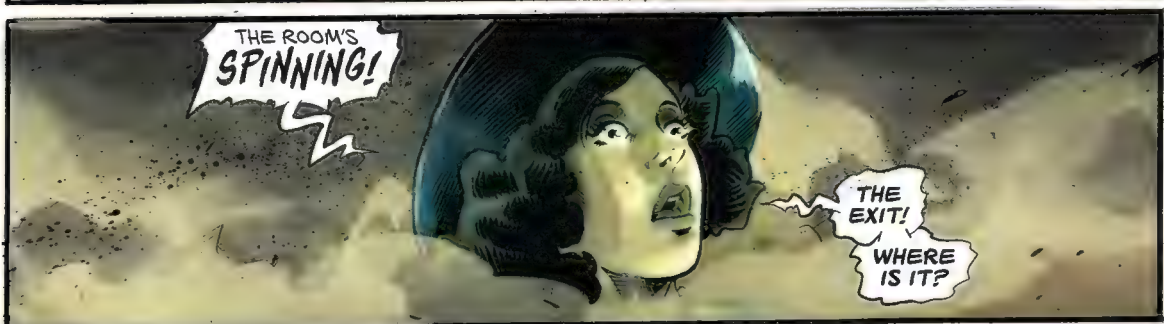
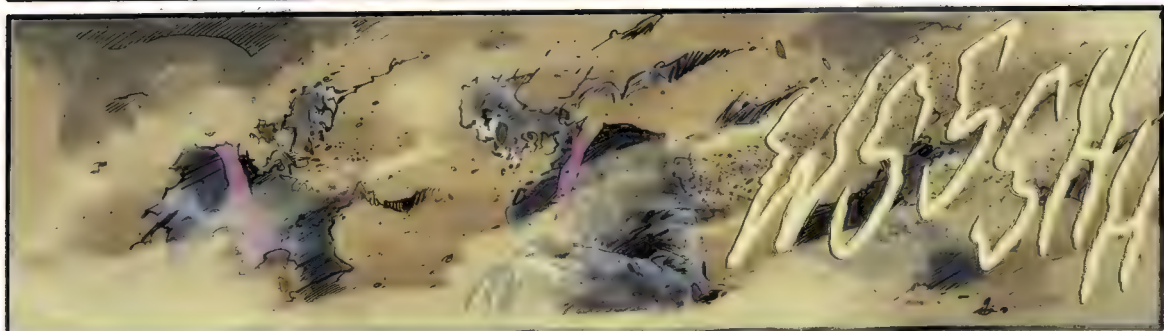
Abandoned...
us.











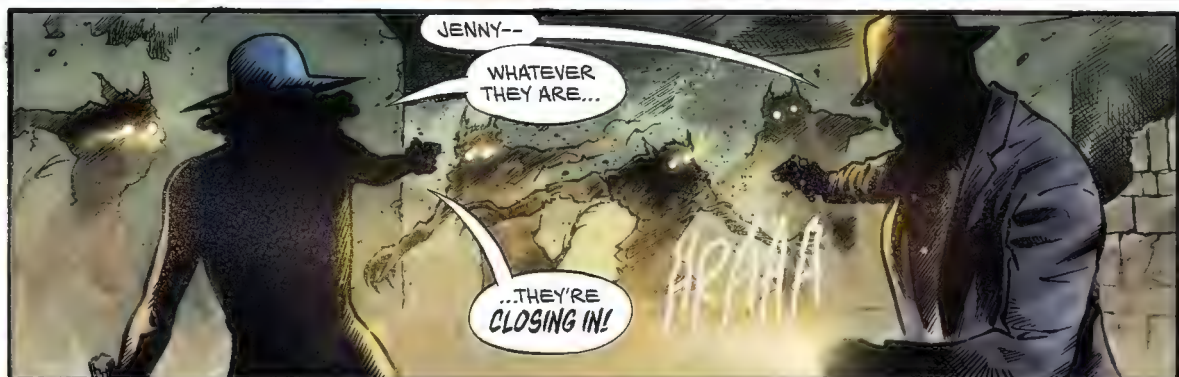
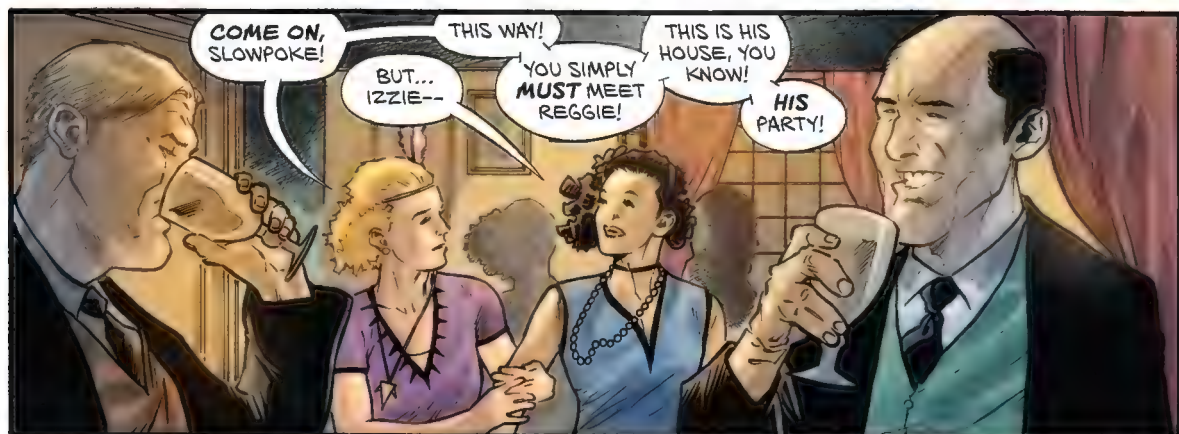
SOMETHING'S
MOVING
IN THE DUST!

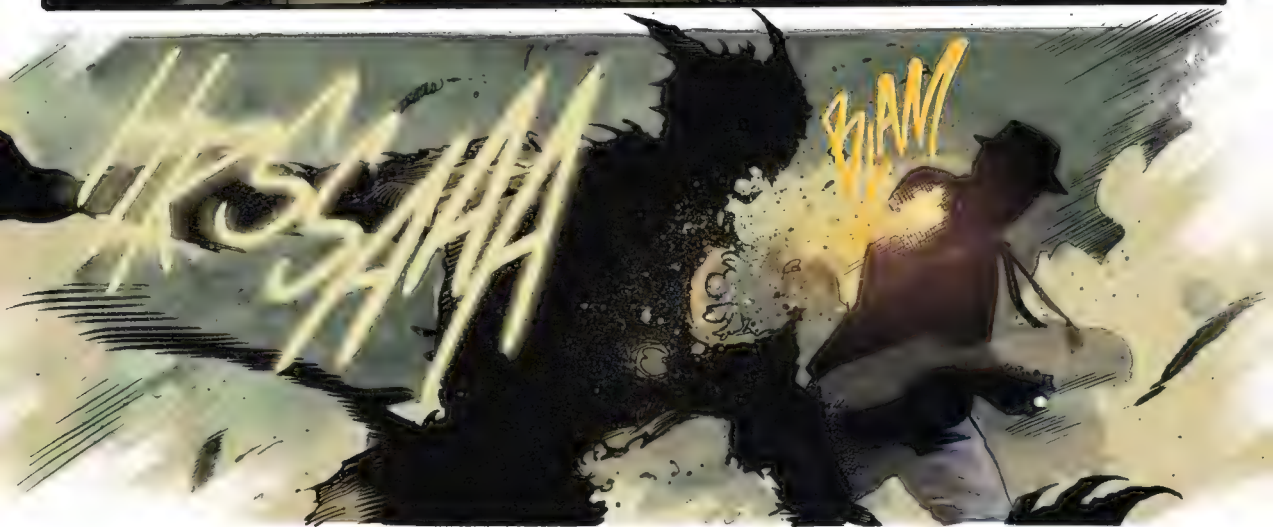
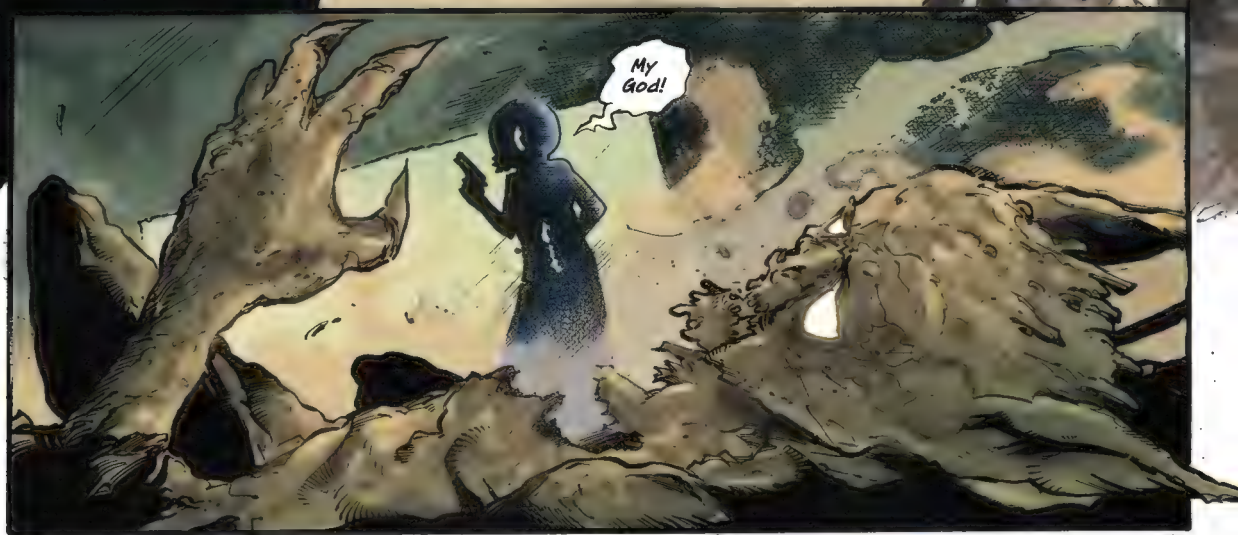


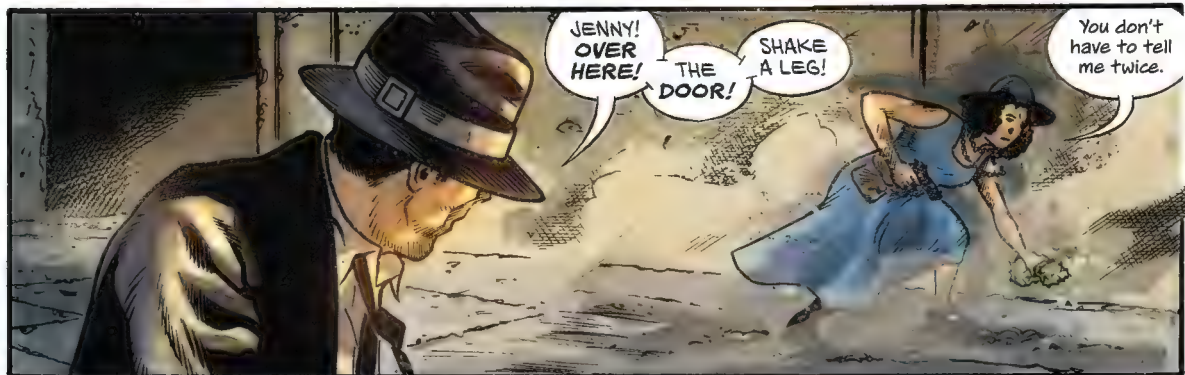
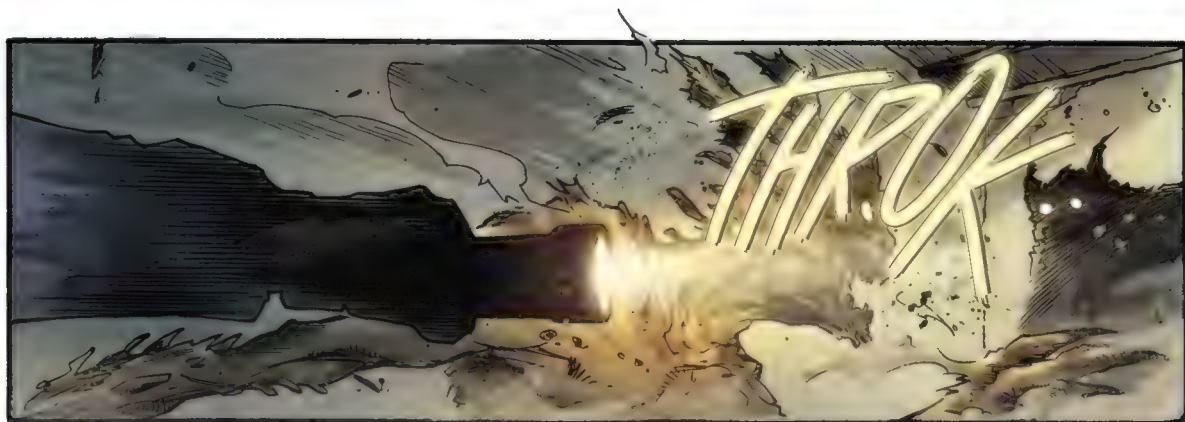
CHAPTER TWO

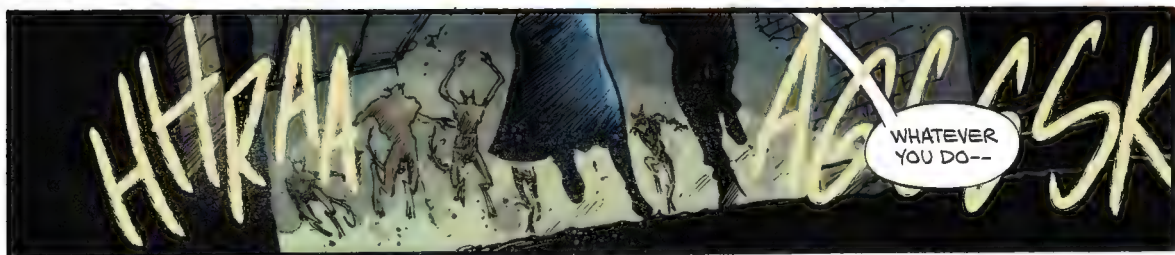


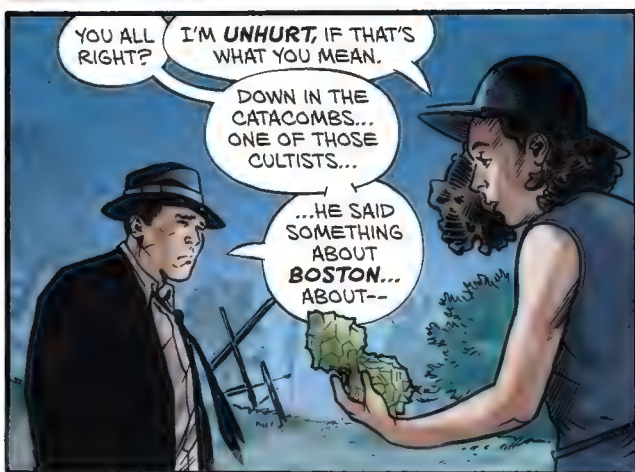


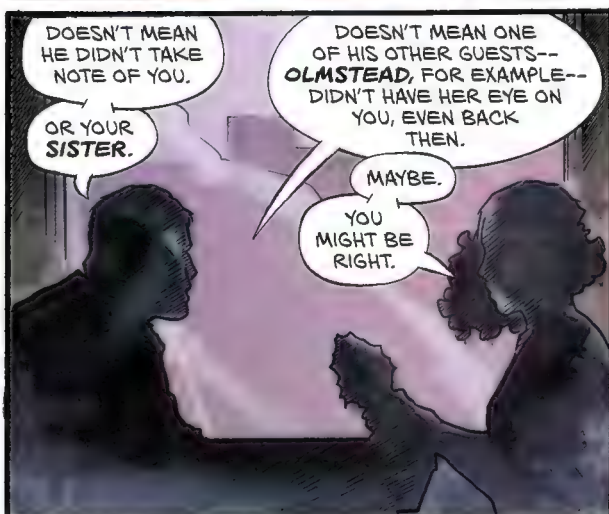
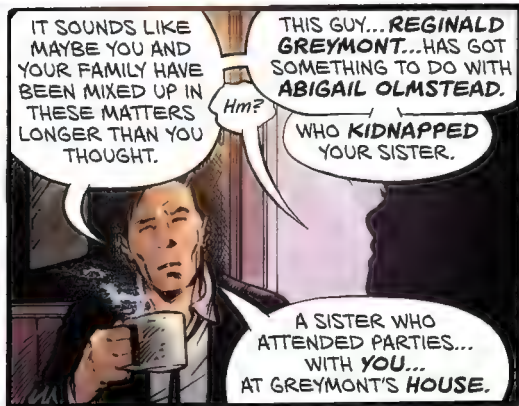
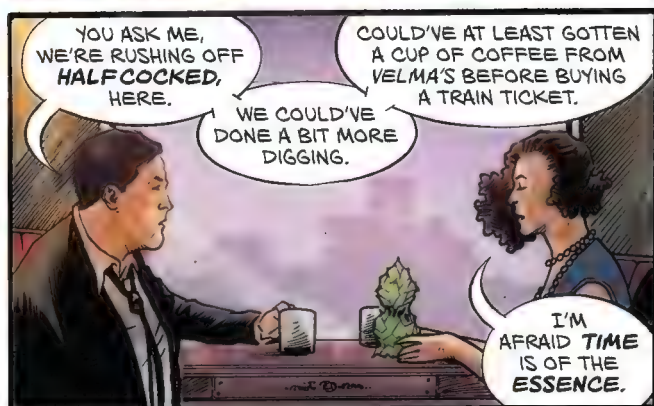


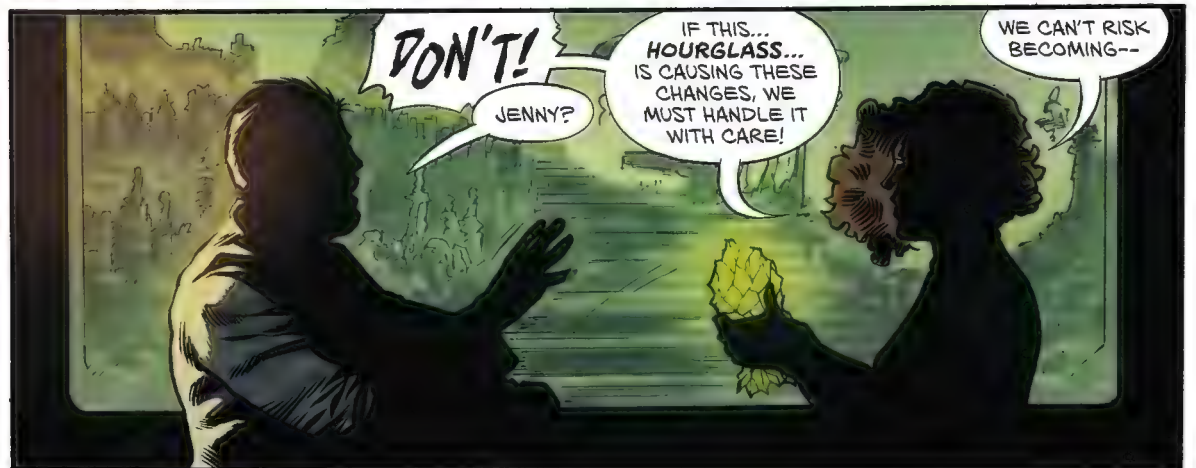


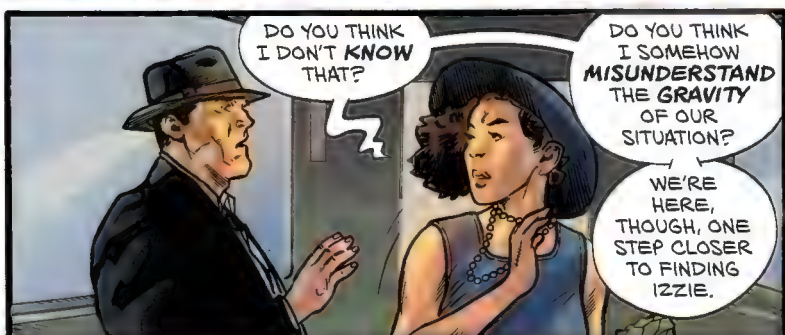


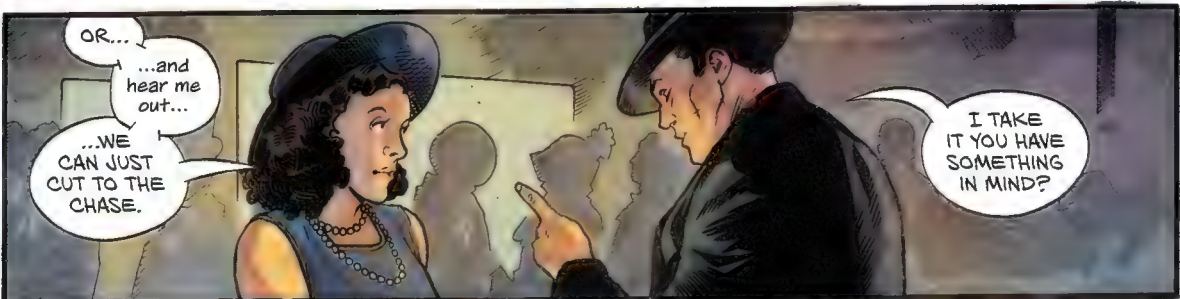














"YOU'RE GOING
TO HATE IT!"



YOU'RE
RIGHT.

THIS...
IS **NOT** MY
KIND OF
GATHERING.

I'M NOT
SURE THESE
GLAD RAGS
MAKE THE
MAN.



NONSENSE!
YOU LOOK
SPECTACULAR.

AND ON SUCH
SHORT NOTICE,
TOO.

ARMANDE
DOES
TERRIFIC
WORK.



WHAT
NOW?

REGINALD
IS HERE
SOMEWHERE.

FOR ALL
WE KNOW,
ABIGAIL IS,
TOO.

LET'S
FIND
THEM.

WE'RE
AT A
PARTY.









Let me guess.

They found the *Fountain of Youth*.

That may not be too far from the truth.



You think the *hourglass* has something to do with this?

The people in that church were *incredibly old*.

And now I'm seeing people who were old *rejuvenated* to youth.



All right, all right. BUT WHAT'S THIS GOT TO DO WITH *OLMSTEAD*?

WHAT'S THIS GOT TO DO WITH YOUR *SISTER*?

I WISH I KNEW.



YOU KNOW WHAT THEY SAY, THOUGH.

OUR ANSWERS ARE ONLY *ONE LOCKED DOOR AWAY*.

NOT SURE I'VE HEARD THAT ONE.

I just made it up.



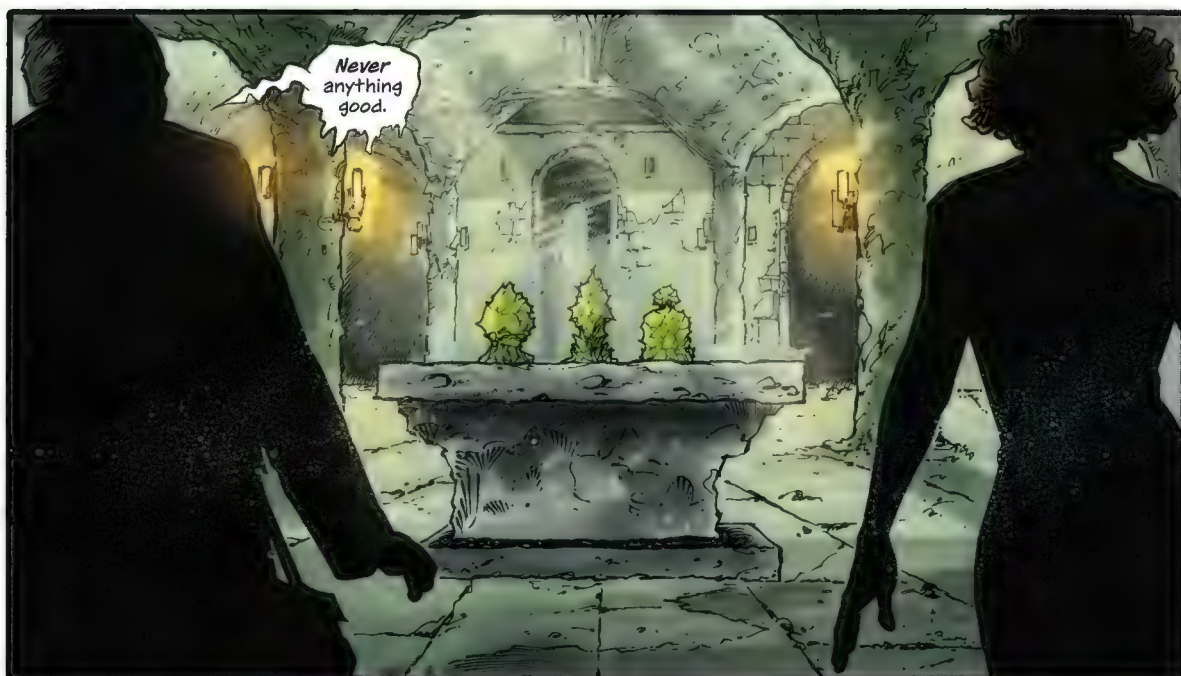
This is just perfect.

ANOTHER BASEMENT.

YOU *NEVER* FIND *ANYTHING* GOOD IN BASEMENTS.

YOU EVER NOTICE THAT?

RATS, SPIDERS, MOLD.





ABIGAIL!

YES,
MS. BARNES.
YES.

I **KNEW**
I WOULD SEE
YOU AGAIN...

...AT LEAST
ONCE...

...BEFORE
THE END.

I ADMIT,
THOUGH, I HAVE
UNDERESTIMATED
YOUR TENACITY.



WHERE
IS SHE?

WHERE'S
MY SISTER?

**WHERE'S
IZZIE?**

ISABELLE
STILL SERVES HER
PURPOSE.

A
SACRIFICE.

THOUGH,
ADMITTEDLY, TO A
MORE HUNGRY
ENTITY.

LADY, I'VE JUST ABOUT
HAD **ENOUGH.**

TELL MY
CLIENT WHERE
TO FIND HER
SISTER.

AND
WORK **FAST,**
BECAUSE
YOU'RE
RUNNING OUT
OF--



TIME?
HAHAHA!
I THINK
NOT!

BLESSINGS OF DEZMAETHRAGEL,
THE SANDS OF TIME ARE MINE
TO COMMAND!

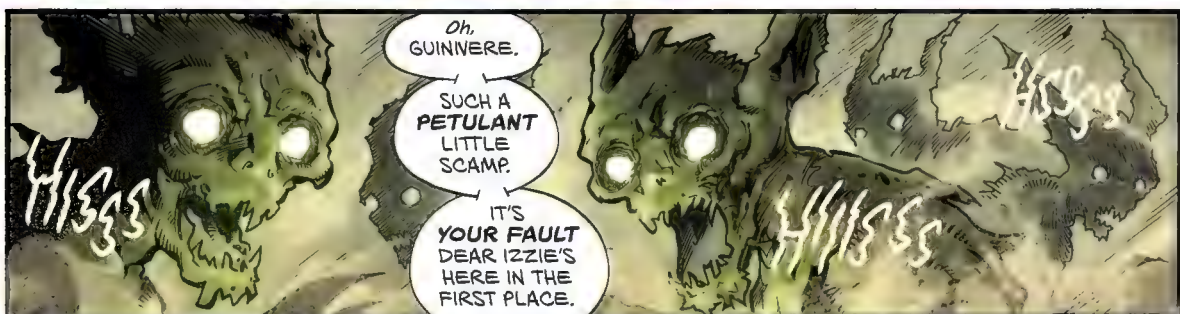


YOU'RE
GONNA
LET HER
GO!

UNDER-
STAND?

WHATEVER
YOU'RE
PLANNING TO
DO, I WON'T
ALLOW IT!

IF
YOU'VE
HURT
HER--



Oh,
GUINIVERE.

SUCH A
PETULANT
LITTLE
SCAMP.

IT'S
YOUR FAULT
DEAR IZZIE'S
HERE IN THE
FIRST PLACE.

Hisses

Hisses



M-my
fault?

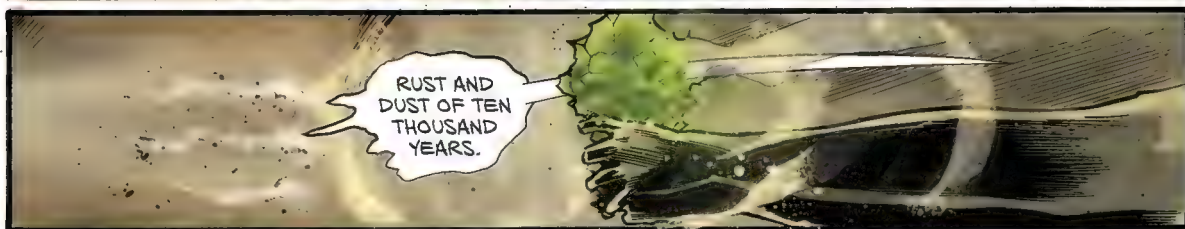
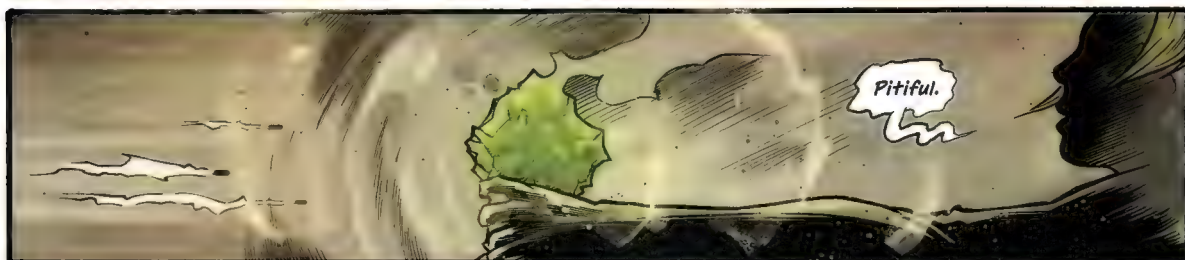
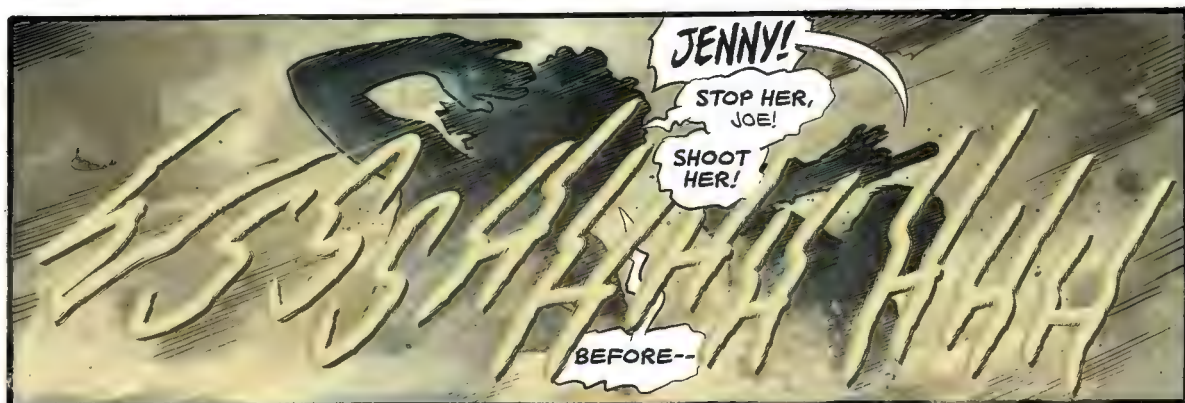


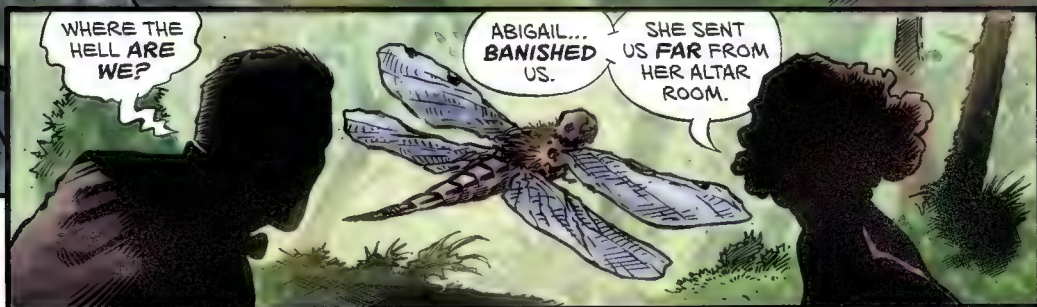
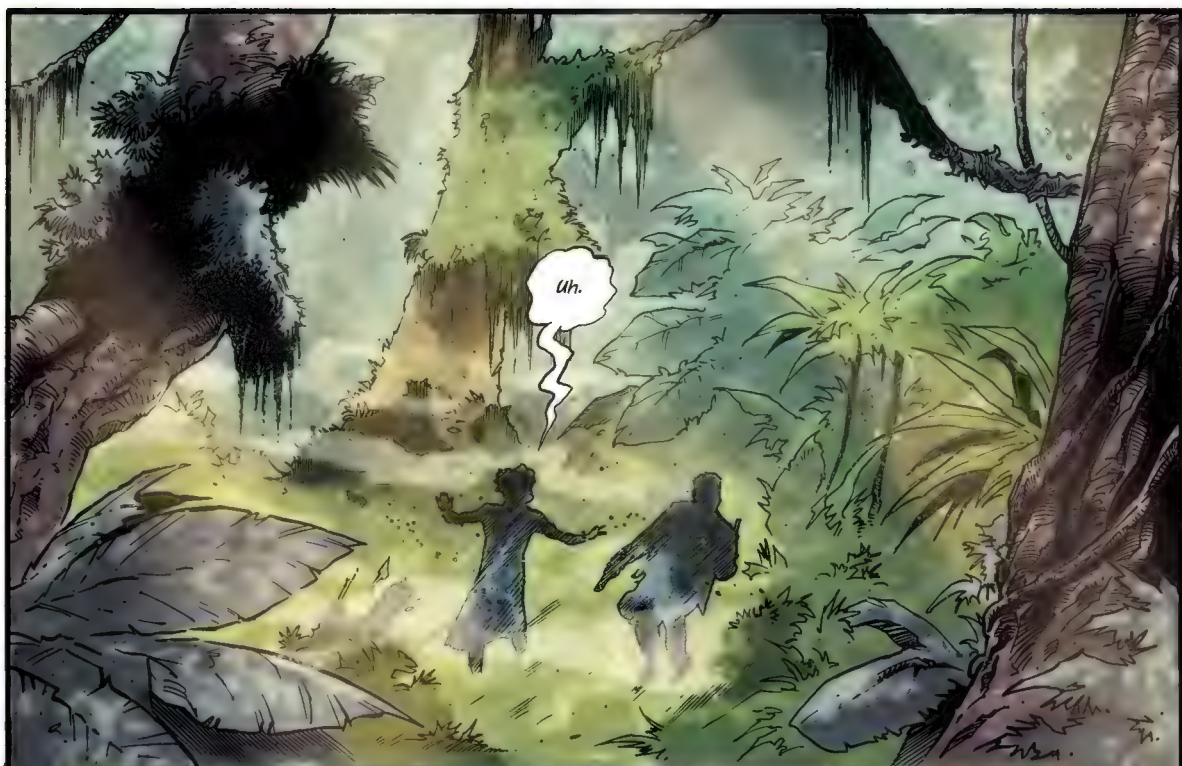
IF YOU HADN'T
INTERFERED WITH
MY RITUALS...

...IF YOU HADN'T
SPOILED EVERY-
THING...

...I WOULDN'T HAVE
HAD NEED TO CONJURE
DEZMAETHRAGEL'S
PHYLACTERIES!

AND I'LL
MAKE SURE
YOU DON'T
INTERFERE
AGAIN!





RRRAARRR

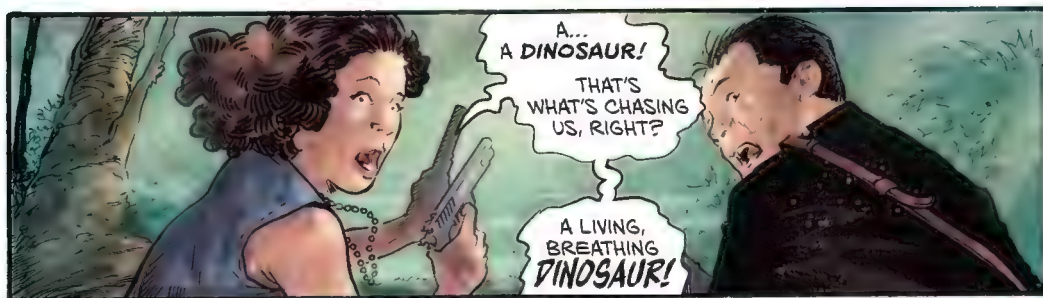
...WE HAVE TO
SURVIVE!



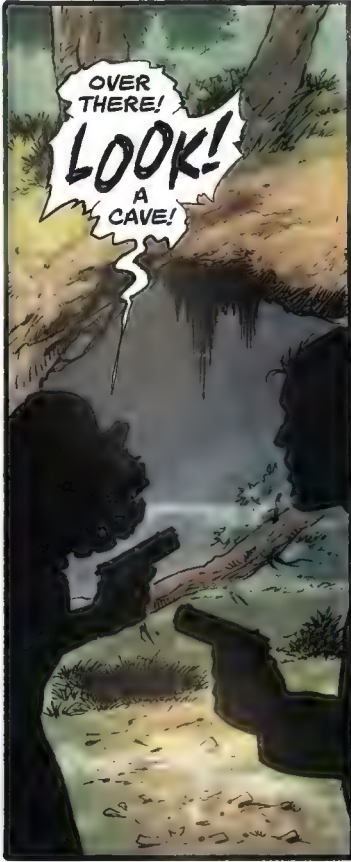
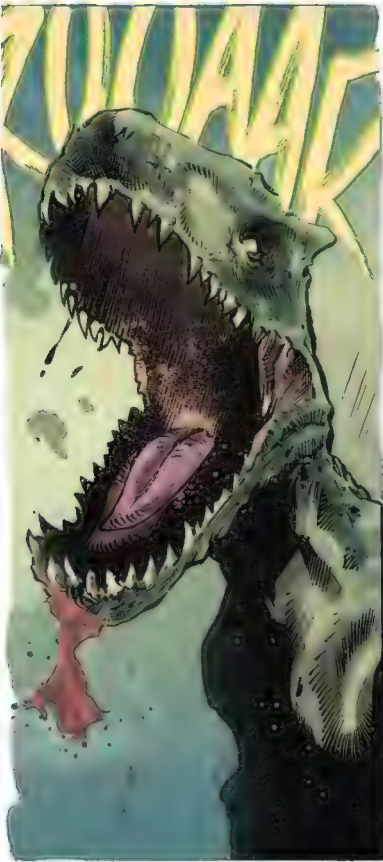
CHAPTER
THREE

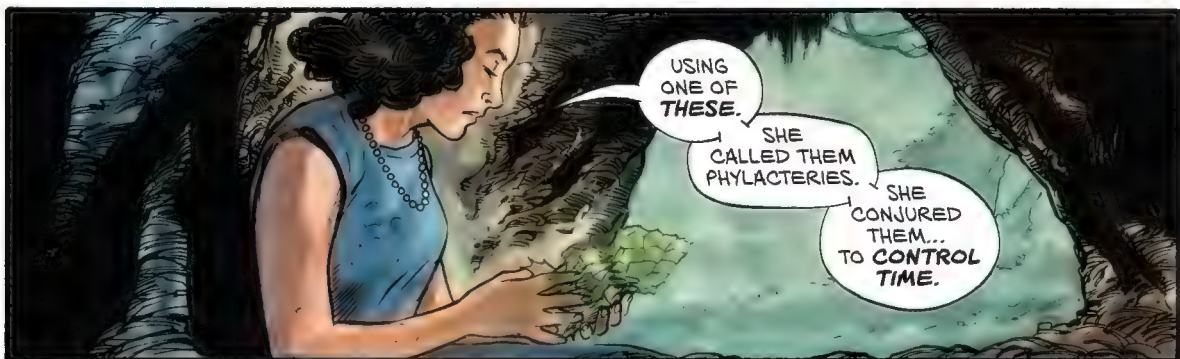
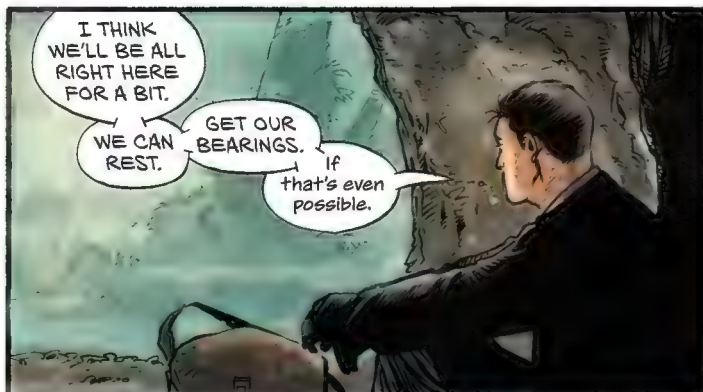
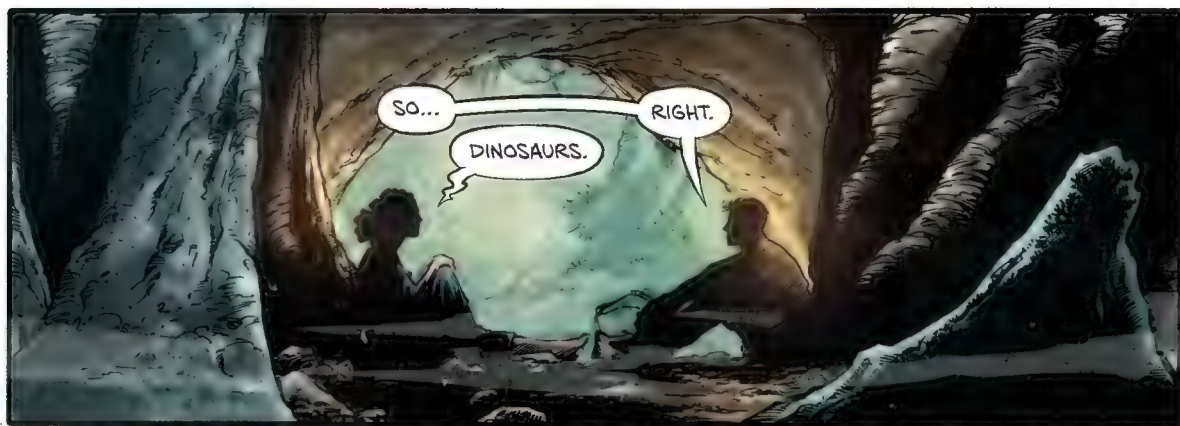


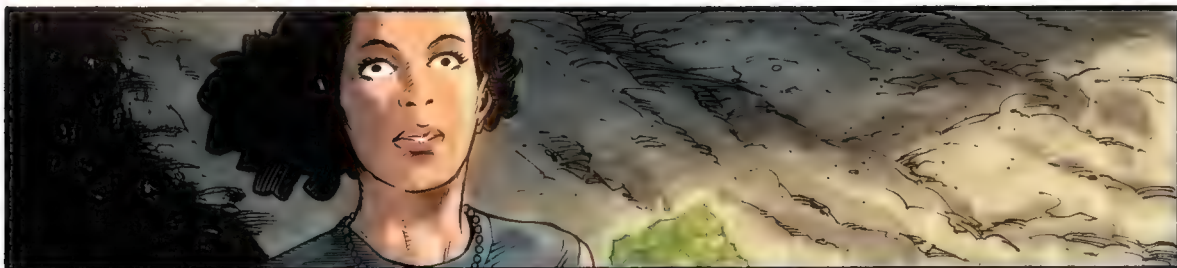
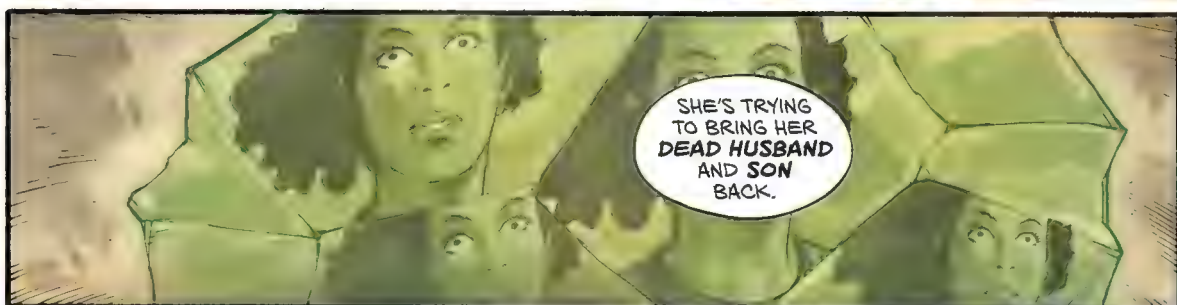










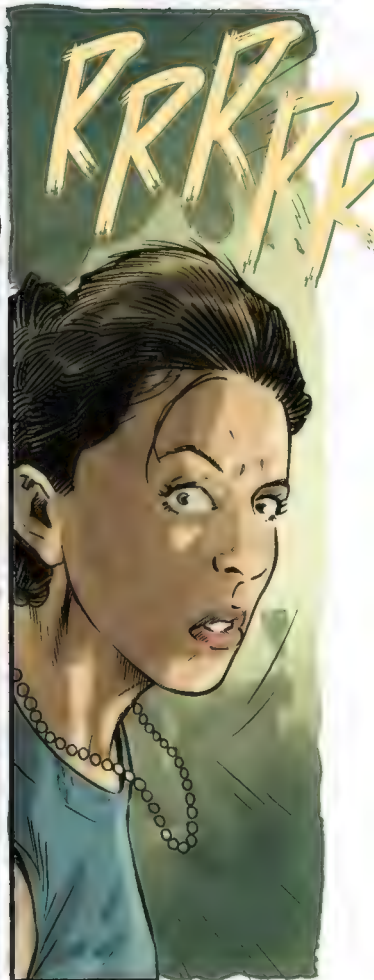
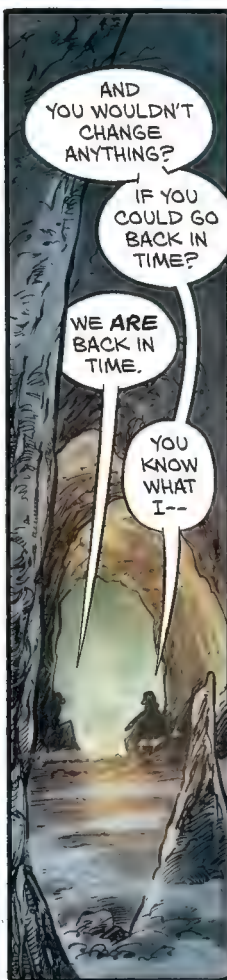
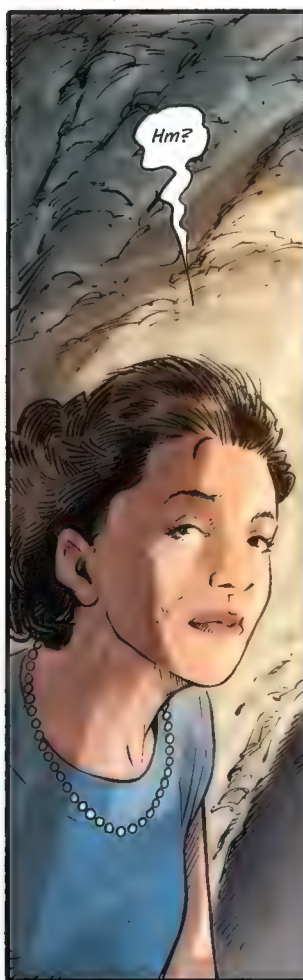


"SHE WAS **ALWAYS**
PLANNING ON
KILLING IZZIE.

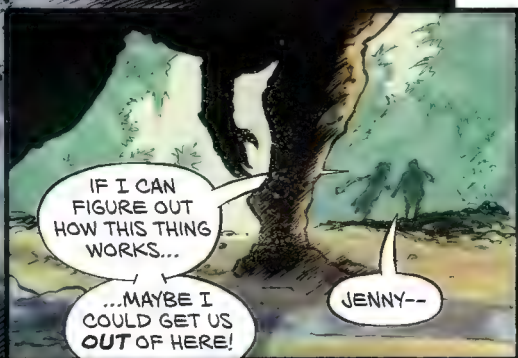
"FOR
POWER.

"FOR **FAVOR**
FROM HER GODS.





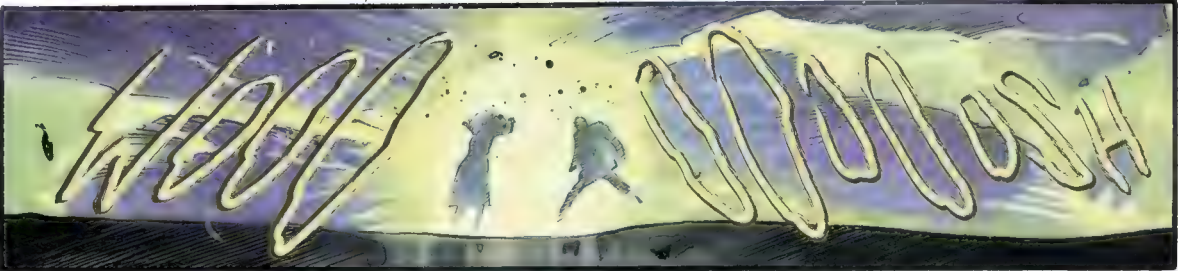
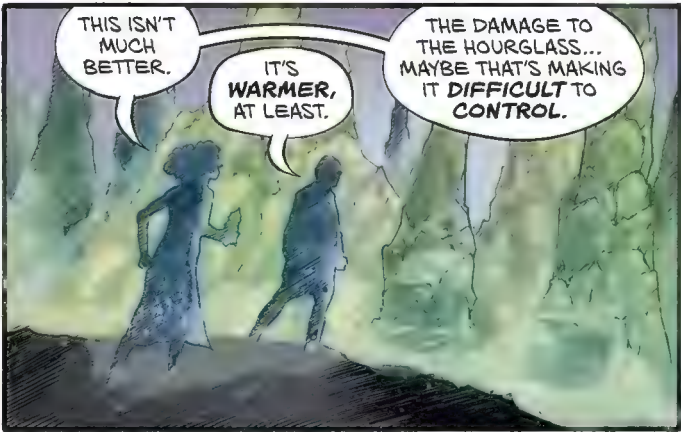




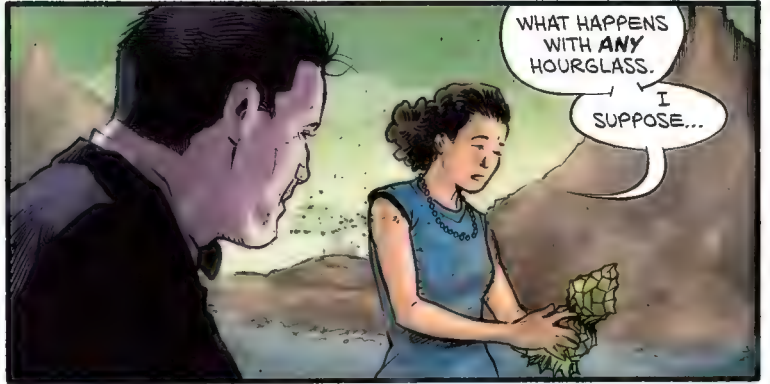














WHERE---

NOT
WHERE.

Oh.

WHEN.

WHEN
ARE WE?



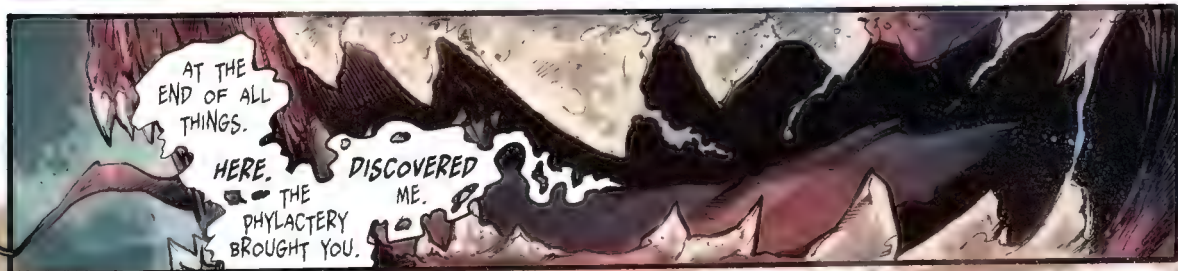
DO YOU
FEEL IT?

PRESSING
IN!

TH-THIS
FLESH.

ugh! THE
SMELL!

THE
HEAT!



AT THE
END OF ALL
THINGS.

HERE.
THE
PHYLACTERY
BROUGHT YOU.

DISCOVERED
ME.



IS THAT
THING...

...TALKING
TO US?









--THEY
HAD OUR
SCENT

RRR

GRRR

GRRR

GRRR

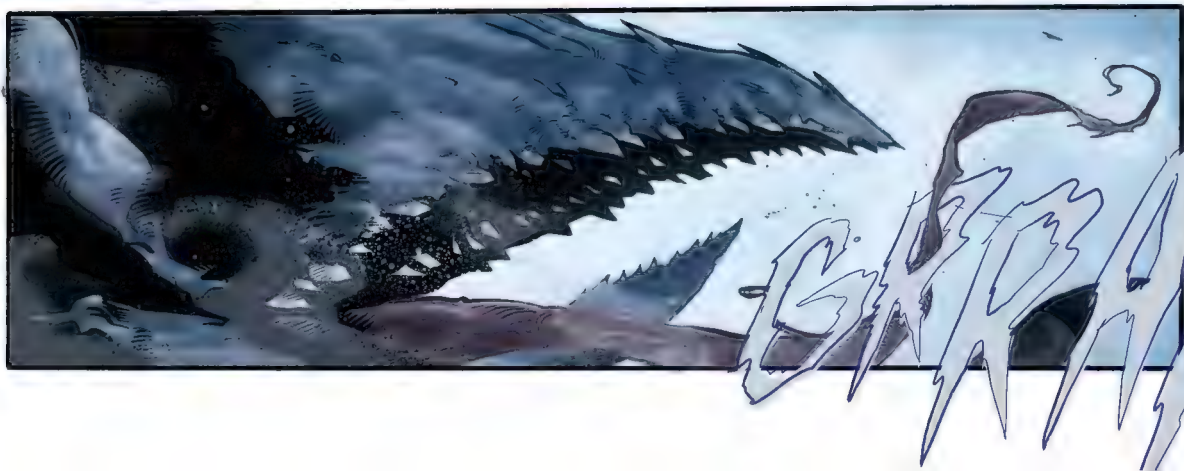
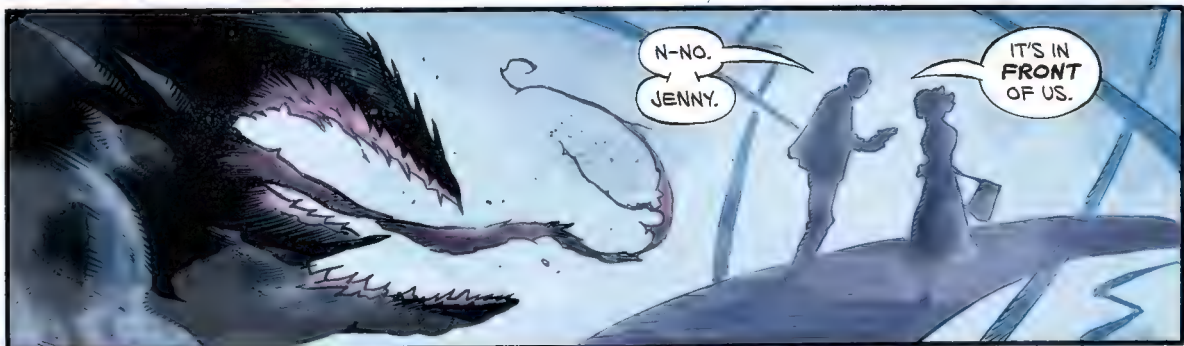
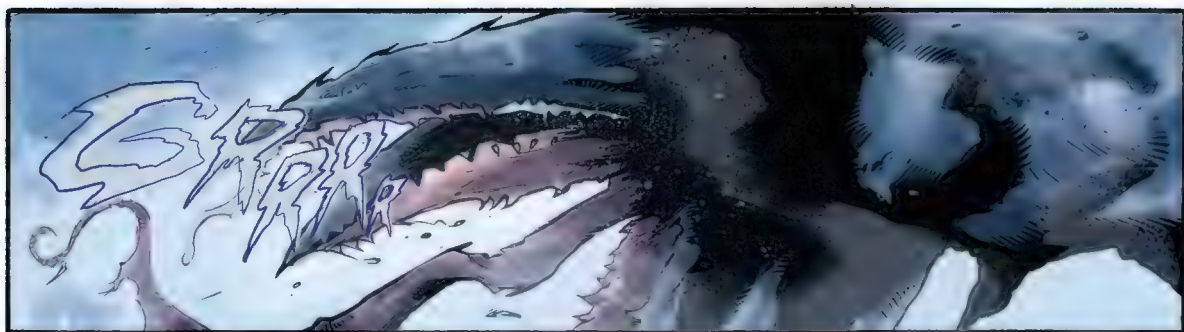
GRRR

CHAPTER
FOUR



Amber
Mazola 2024







I'VE SEEN
THEM.

OTHER
WORLDS.

I'VE
VISITED
THEM.



OTHER
TIMES.

IT'S LIKE...
THE FEASTER...
SAID.

AND IF I
CAN JUST
CONTROL
IT.

IF I
CAN CONTROL
OTHER
WORLDS.

IF
I CAN
CONTROL
TIME--



I'VE GOT YOU!

HOLD ON!

I WON'T LET YOU FALL!



...I KNOW... I CAN.



YOU'RE SLIPPING!

I NEED BOTH YOUR HANDS!

"TIME IS CLAY, MEANT TO BE MOLDED."

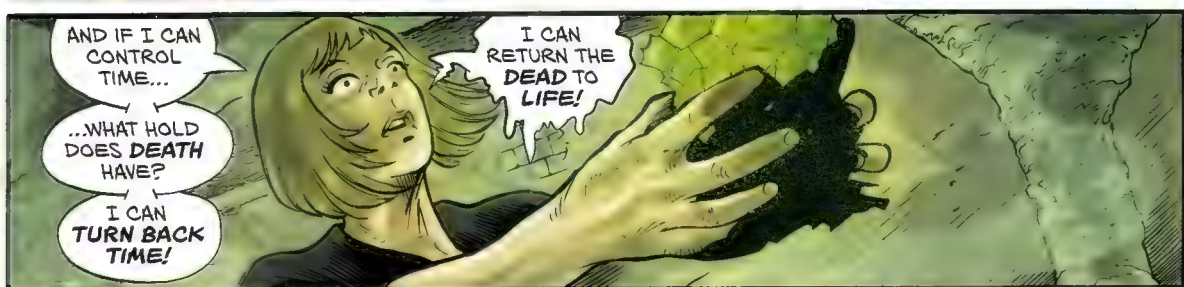


THESE ARE THE
**BLESSINGS OF
PEZMAETHRAGEL!**

THESE SANDS
ARE HIS
REMAINS!

OUR VESSELS
OF COMMUNION!

THE SANDS
OF TIME ARE
**MINE TO
COMMAND!**

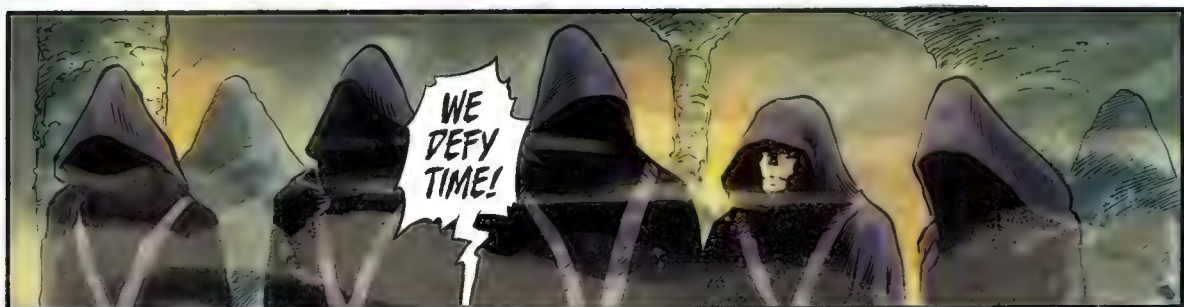


AND IF I CAN
CONTROL
TIME...

...WHAT HOLD
DOES DEATH
HAVE?

I CAN
TURN BACK
TIME!

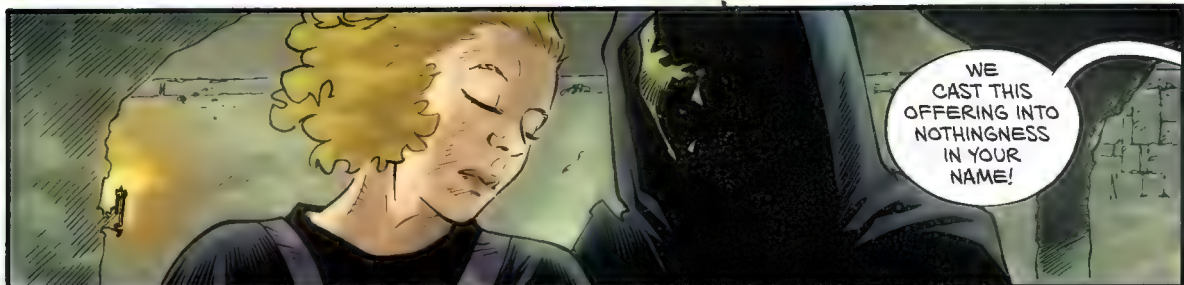
I CAN
RETURN THE
DEAD TO
LIFE!



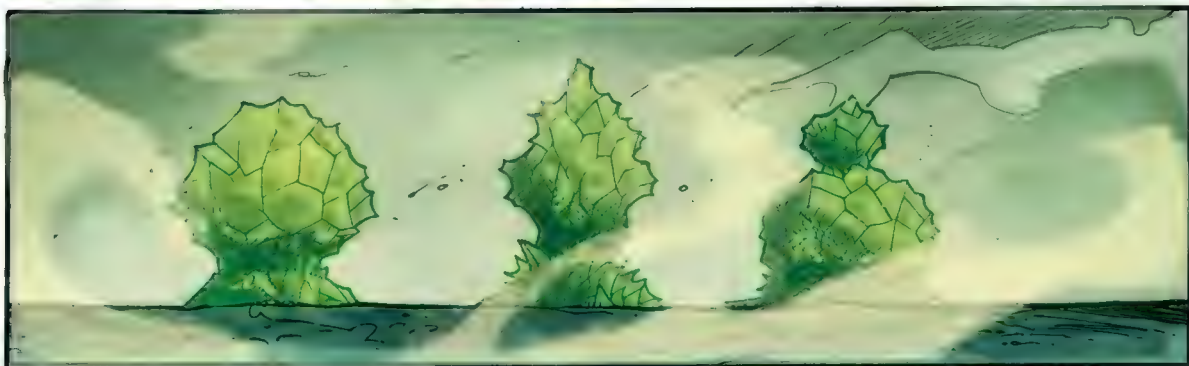
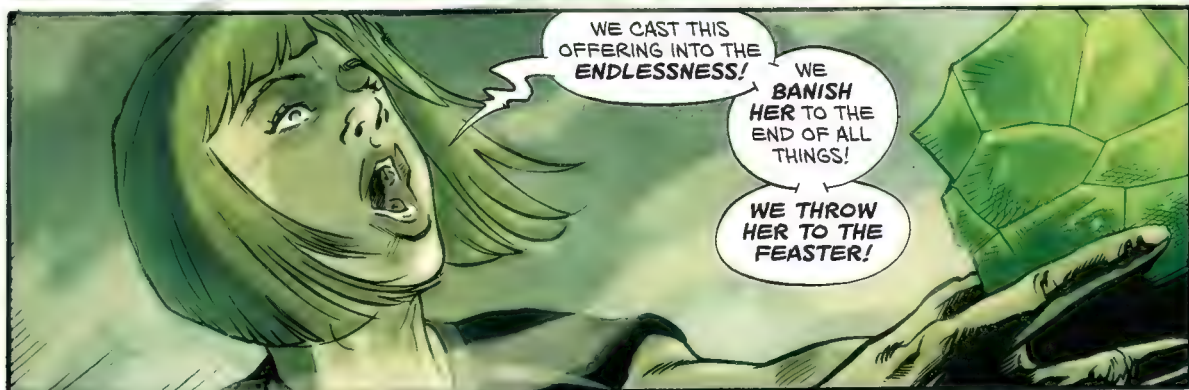
**WE
DEFY
TIME!**

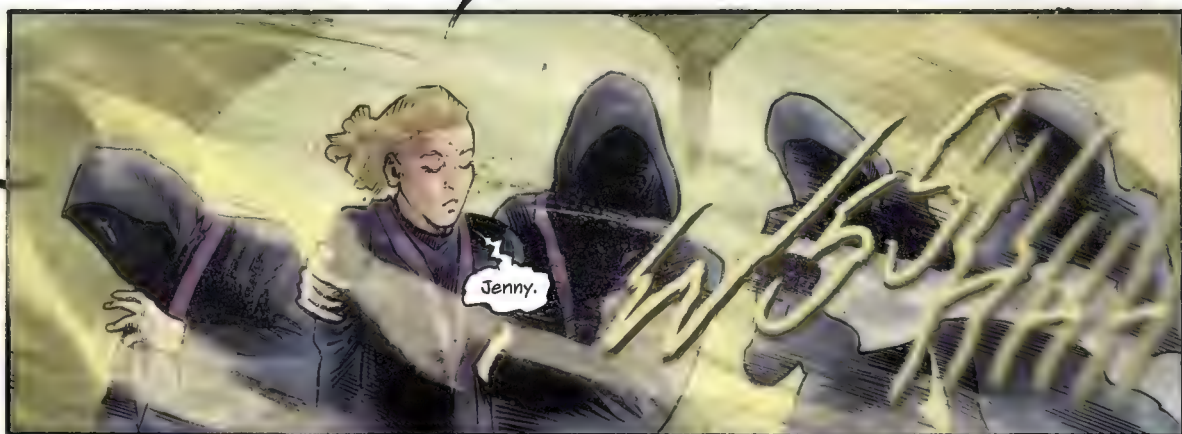


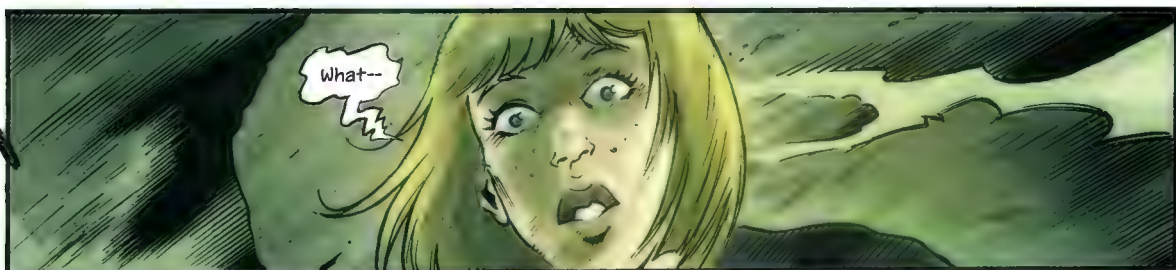
**WE DEFY
DEATH!**

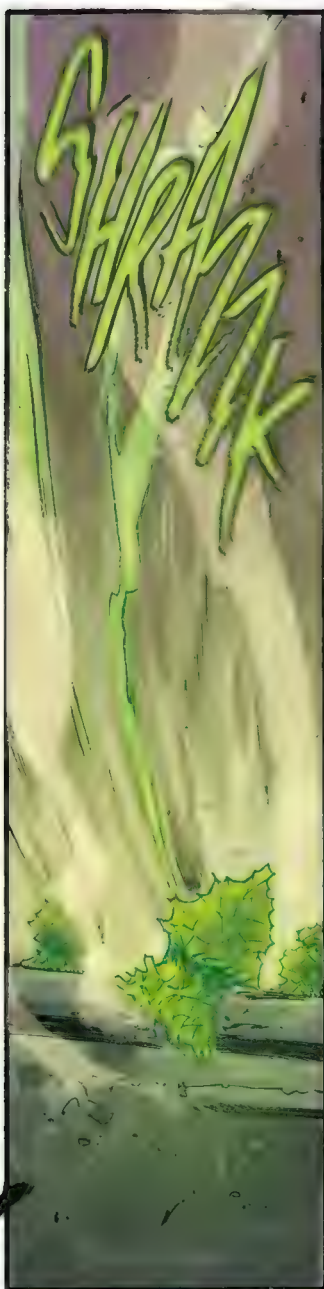


WE
CAST THIS
OFFERING INTO
NOTHINGNESS
IN YOUR
NAME!











AND IT'S
SPREADING.

IT
TOOK ME
CENTURIES
TO LEARN
THE PROPER
RITUAL!

AND
YOU'VE
RUINED
IT!

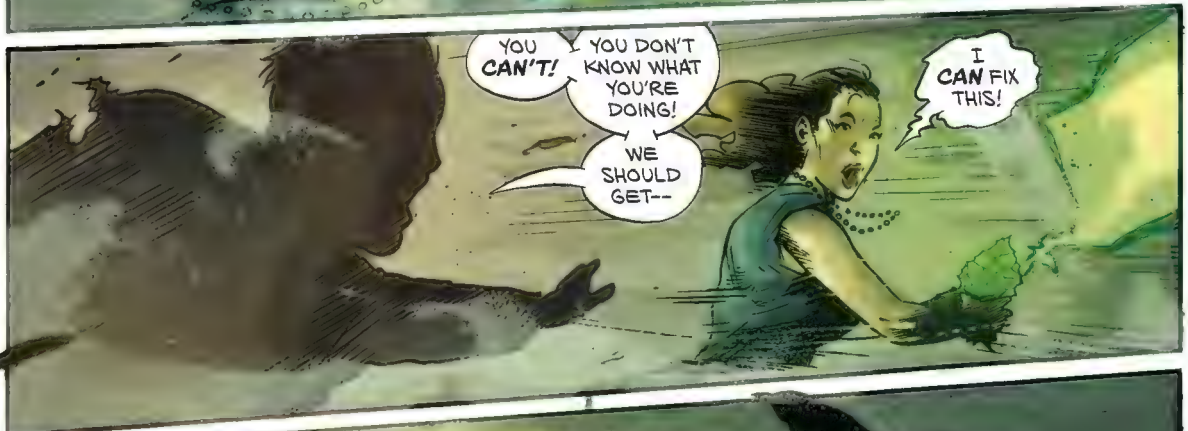
YOU'VE
BROUGHT
IT ALL
COLLAPSING
DOWN
AROUND
US!

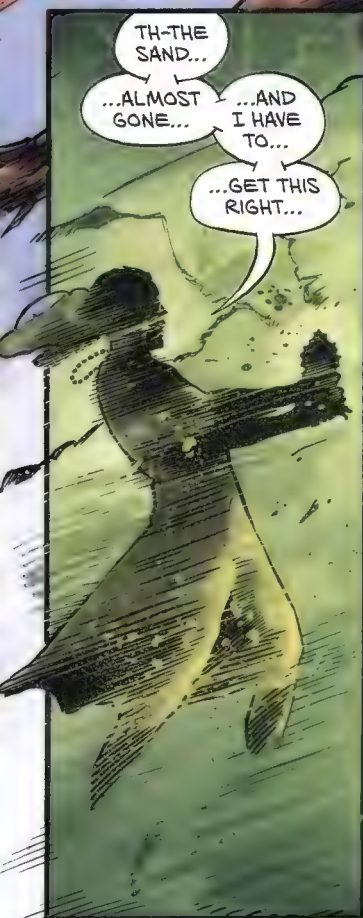
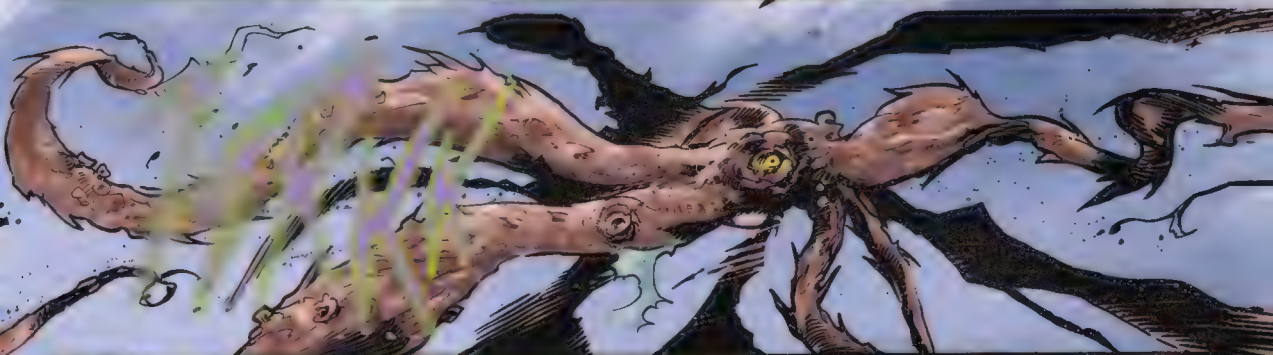


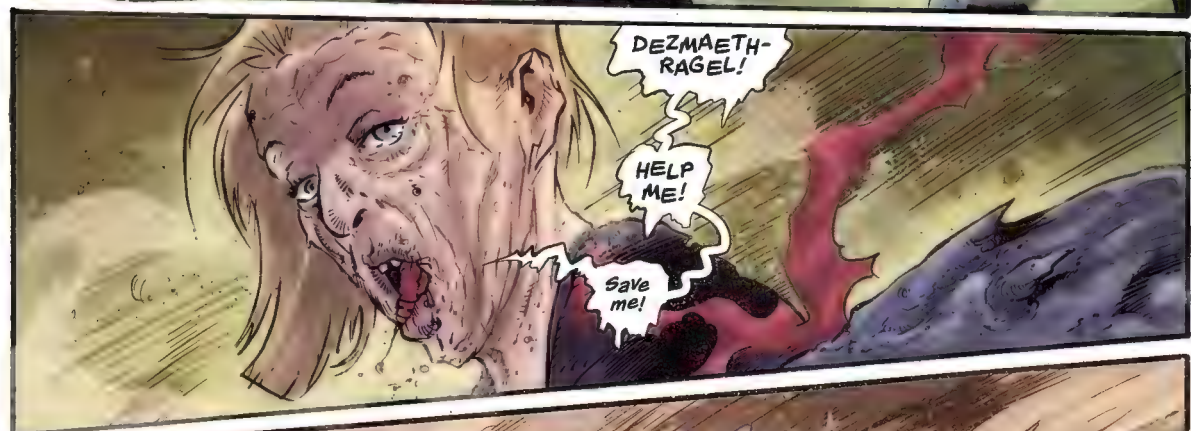
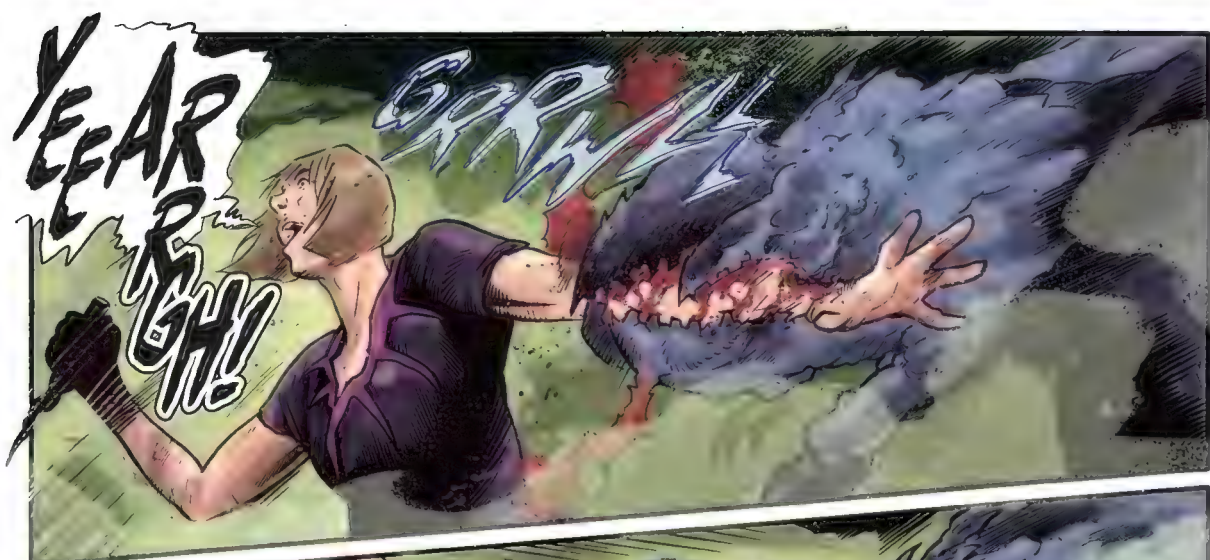
A-ABIGAIL!

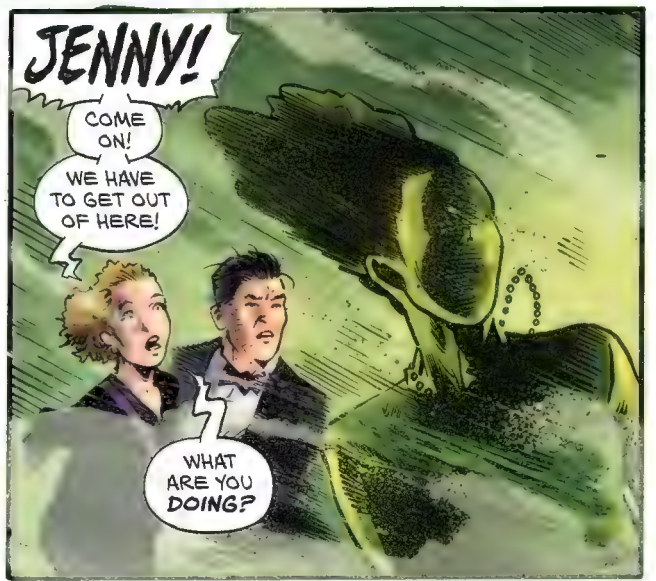
Y-YOU
BROUGHT US
H-HERE!

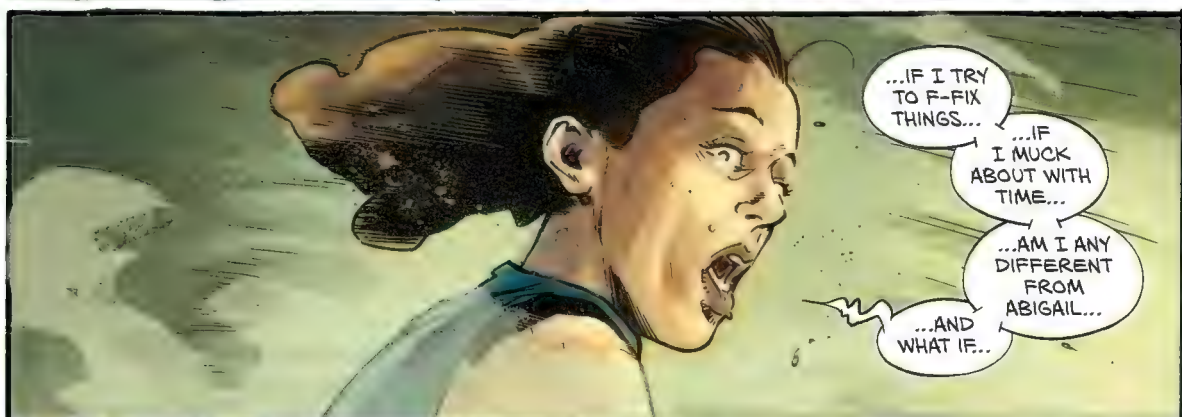
YOU
BROUGHT
US HERE
TO--



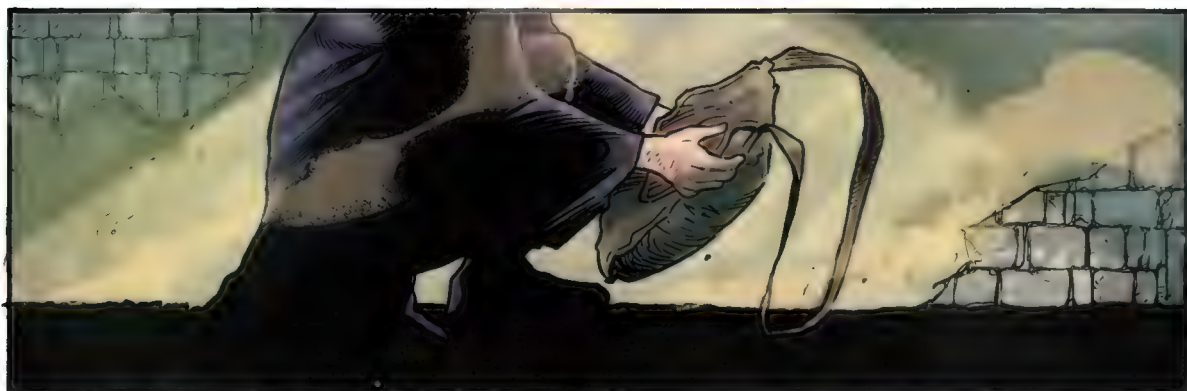


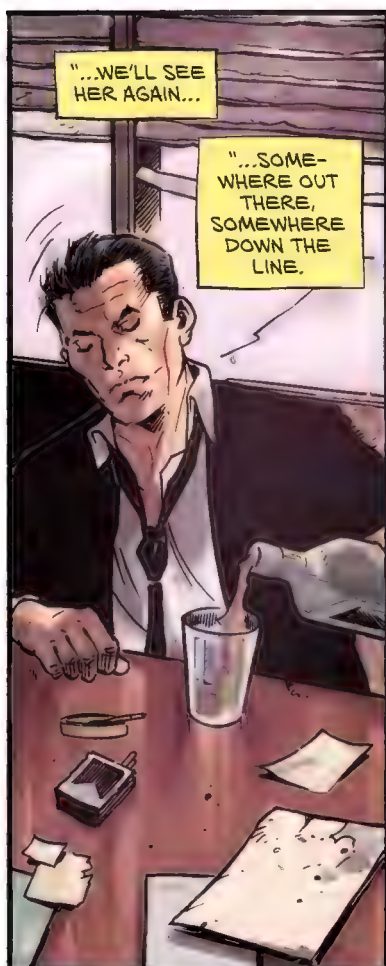






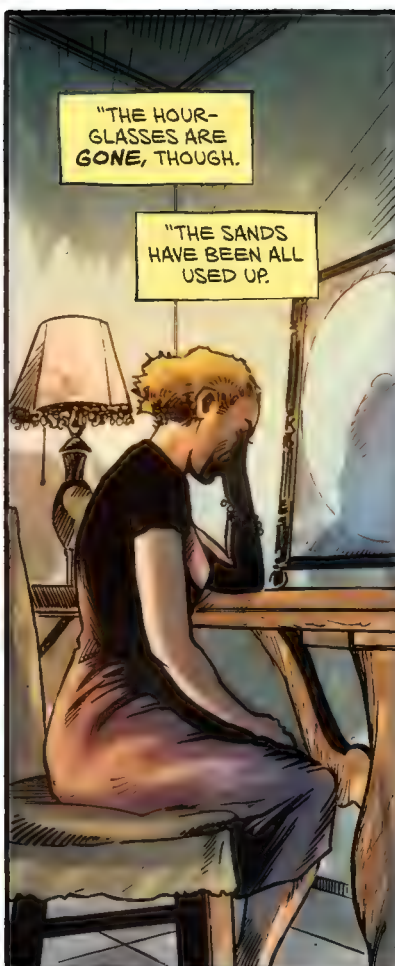






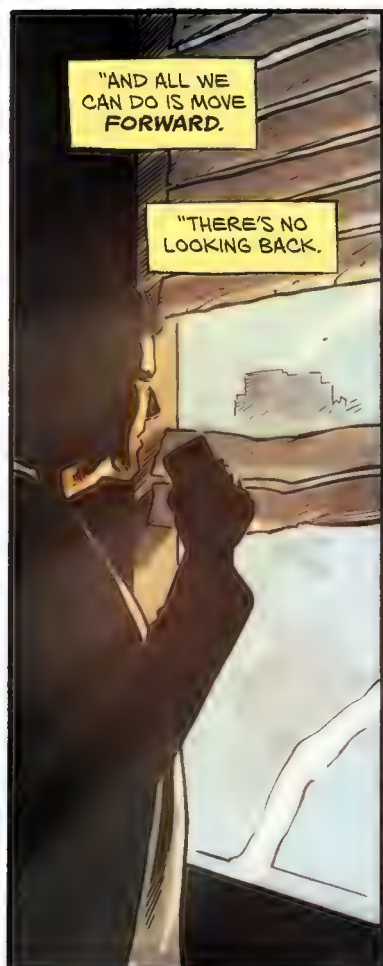
"...WE'LL SEE
HER AGAIN..."

"...SOME-
WHERE OUT
THERE,
SOMEWHERE
DOWN THE
LINE."



"THE HOUR-
GLASSES ARE
GONE, THOUGH."

"THE SANDS
HAVE BEEN ALL
USED UP."



"AND ALL WE
CAN DO IS MOVE
FORWARD."

"THERE'S NO
LOOKING BACK."



"EVEN IF WE
WANT TO."

"THE HERE
AND NOW...
AND WHATEVER
LIES AHEAD...
IS ALL WE'VE
GOT."

JENNY.
JUST HOLD
ON.

YOU SAVED
ME. NOW IT'S
MY TURN TO
SAVE YOU.

I'LL
FIND
YOU...



"...WHEREVER
YOU ARE."

The End...

ARKHAM HORROR[®]

THE CARD GAME

PISTOLS AND PEARLS

Parallel Investigator Rules

New cards to expand your next game of *Arkham Horror: The Card Game*!

Pistols and Pearls is a print-and-play rules set for *Arkham Horror: The Card Game* that provides an alternate version of Jenny Barnes, previously released in *The Dunwich Legacy Investigator Expansion*. In order to play this investigator, a copy of the *Arkham Horror: The Card Game* core set is required.

Parallel Investigators

Parallel investigators are alternate, print-and-play versions of investigators from existing *Arkham Horror: The Card Game* products. These investigators, along with their advanced signature cards, are fully playable in any scenario or campaign.

- ☉ When building a Jenny Barnes deck, you may choose whether to use the original version or the parallel version of both her front side and her back side. Each version has its own advantages and disadvantages. You can also mix and match the two versions. This means that you can use both original sides, both parallel sides, the original front side and parallel back side, or the parallel front side and original back side.
- ☉ Regardless of which version of Jenny you use, you may also optionally upgrade her signature cards to her new advanced signature cards (replacing the original versions). These versions are indicated by the Advanced keyword. These are included only as a set—if you choose to upgrade Jenny's

Twin .45s, you must also upgrade Searching for Izzie. Doing so costs no experience, and may be done after playing any scenario during a campaign. However, once this upgrade is made, it cannot be undone unless you are instructed otherwise.

Expansion Icon

The cards in the parallel investigator series can be identified by this symbol before each card's collector number:



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Find this and other Parallel Investigators for Arkham Horror at
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Find this and other Parallel Investigators for Arkham Horror at Fantasy Flight Games' Arkham Horror: The Card Game page:



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*** Jenny Barnes**
The Dilettante

3 3 3 3

Drifter. Socialite.

After your turn begins: Play a **Talent** asset, reducing its cost by 1.

Discard a **Talent** asset you control: Gain resources equal to that asset's printed cost. (Limit 5 resources per round.)

effect: +0. If you succeed, gain 3 resources.

"Oh honey, I'm making this up as I go along."

8 7

illus. Tony Foti © 2024 FFG 84

*** Jenny Barnes**
The Dilettante

Deck Size: 30.

Deckbuilding Options: Rogue cards (♦) level 0–3, Neutral cards level 0–5, up to 10 other non-permanent **Talent** cards level 0–5.

Deckbuilding Requirements (do not count toward deck size): Jenny's Twin .45s, Searching for Izzie, 1 random basic weakness.

Jenny Barnes spent the majority of her young life in pursuit of creature comforts, fine dining, and the latest fashions. That all changed when she received a letter from her sister, Isabelle. In this letter, Isabelle confessed that mysterious forces were aligning against her and that she feared she may fall victim to some paranormal threat. It was the last letter Jenny received from her beloved sister. Jenny has since returned to the States to track down and investigate all occult occurrences she can find. Hardly a wilting flower, she has proven herself a crack shot as well as a fearless and clever investigator of the unknown. Until Isabelle's disappearance is explained, Jenny will never relent in her search.

*** Jenny's Twin .45s**
A Perfect Fit

ASSLT

Item. Weapon. Firearm.

Jenny Barnes deck only. Advanced. Uses (X ammo).

➤ Spend 1 ammo: **Fight.** You get +2 ♡ for this attack. This attack deals +1 damage.

After you defeat an enemy using the above ability, exhaust Jenny's Twin .45s: Gain resources equal to that enemy's printed health.

illus. John Pacer © 2024 FFG 85

TREACHERY

Searching for Izzie

WEAKNESS

Task.

Advanced.

Revelation – Attach Searching for Izzie to the location farthest from you. Attached location gets +2 shroud.

➤➤➤ **Investigate.** If you succeed, instead of discovering clues, discard Searching for Izzie.

Forced – When the game ends, if Searching for Izzie is in play: You suffer 1 mental trauma.

illus. Jeff Lee Johnson © 2024 FFG 86

INTERVIEW WITH...

Duke Harrist

Lead Designer for



JOE DESIMONE: So who are you?

DUKE HARRIST: I'm Duke or Josiah Duke Harrist, and I am the lead designer of *Arkham Horror: The Card Game*.

JOE: How long have you been designing this whole world that we live in?

DUKE: For the last three years, as of this interview. But I've been kind of involved since 2018. I broke in with *A Light in the Fog* in *The Innsmouth Conspiracy* and worked with MJ [Newman, former co-lead designer of *Arkham Horror: The Card Game*], and then continued to work with Fantasy Flight until I fully joined the company in 2021. I came in and briefly worked on a few other projects and then I worked with MJ on *Arkham* before she stepped off.

JOE: How did you first find your way into this in 2018?

DUKE: I sent in an application to FFG for an internship and drove out to Minnesota on a wing and a prayer with no plans or expectations other than the fact that I wanted to pursue game design for the rest of my career. I'd been doing it unofficially in, you know, amateur design for as long as I've been a person. But I didn't really go for it seriously until like 2018.

JOE: Were you a big Mythos fan prior to 2018?

DUKE: Yeah, I fell in love with *Arkham* with the second edition of the board game around 2009 or 2010. Actually, *The Drowned City* is very much inspired by my first experience with that game. This epic confrontation, trying to stop an Ancient One rampaging through the city and stuff like that. So that's always been like at the core.

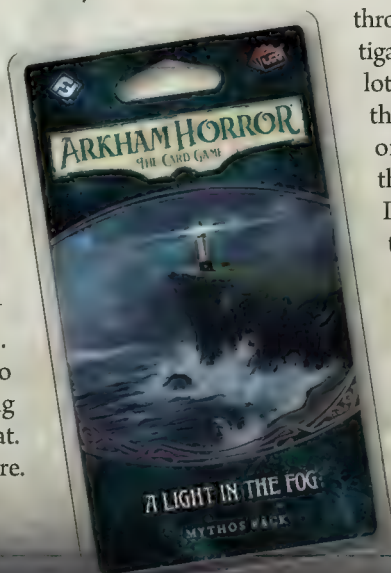
That feeling of desperation and horror and wonder has just been something that drew me into the game from the beginning.

JOE: You mentioned *The Drowned City*. Say a little bit more about that.

DUKE: *The Drowned City* is the next big campaign expansion for *Arkham Horror: The Card Game*. In it, the investigators are lured away to an ancient alien city at the behest of a shadowy benefactor. And of course, it does feature Cthulhu, as you'll see on the box cover. He makes a grand appearance. And gosh, what else... I don't know, what else should I say?

JOE: [Laughs] Whatever you'd like. I'm sure fans will love to hear what makes you excited about it.

DUKE: [Laughs] You forget that sometimes when you're so focused on designing the game. So yeah, *The Drowned City* is very much inspired by other classic moments in *Arkham Horror*. I mentioned Cthulhu, and it features him rampaging through Arkham and our intrepid investigators trying to stop them. There are a lot of elements of those earlier designs that I wanted to channel, this spirit of *Arkham Horror* that drew me to the game in the first place and that I think drew a lot of other people to the game. *The Drowned City* was also a very unique creative opportunity to explore the ancient alien city of R'lyeh, which I hadn't seen before in much media. So that was a fantastic opportunity for us to imagine what this alien city would be like, what the ancient





history of this place would be, and further expand the mythos. So I'm really excited to see what players make of it.

JOE: Very cool, and same, honestly. What were some of the main inspirations that you drew from as you were designing this kind of major moment in the *Arkham Horror* universe?

DUKE: The primary one, of course, is every big confrontation I've had with an Ancient One in *Arkham* games, capturing that sense of desperation and that epic feel. Obviously, *The Drowned City* is very inspired by "The Call of Cthulhu." But also other Lovecraft works like "The Doom That Came to Sarnath," which also features the destruction of an ancient city. You'll also see, like, a lot of influences from, say, Ridley Scott . . . I mean, Ridley Scott and Guillermo del Toro are two huge influences for me creatively. I really love the way that they create this tactile feel to every environment and every place. Everything that they make, every place, has a personality. And I think that a big part of *The Drowned City* is drawing out the personalities of these places. The personalities of these cities, of Arkham, of R'lyeh, are at the core of the campaign.

JOE: So Cthulhu rampaging through Arkham is a pretty big deal, and it's going to have some knock-on effects. How does it feel to have the opportunity not just to work in the *Arkham Horror* universe but to change it, maybe more than it's ever been changed before?

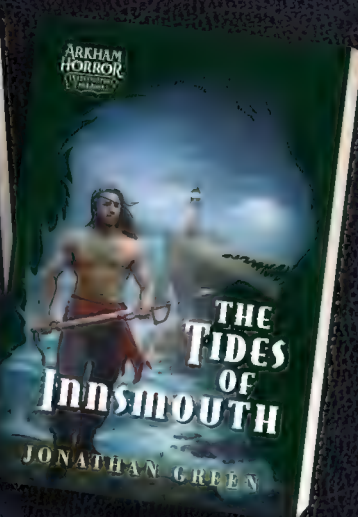
DUKE: [Laughs] It's mind blowing. It's a huge privilege to be able to shake up this incredible Mythos and see where the pieces fall, and see what the fallout from that is. As a novelist and a writer, I'm very interested in seeing how places and characters can change. And so seeing the very, very well-established cast of investigators and the rich sense of place in Arkham receive that change or be changed by these events is incredibly satisfying, and I think opens up a lot of possibilities for the players and for storytelling moments we can have going forward.

JOE: What advice would you have for a fan of a game making the leap into working on that game?

DUKE: Follow your passion no matter where it leads you. If you have something you're excited about, don't stuff that away. Don't tamp that down. Be bold and just try to make the thing that you love. It'll take you somewhere. It'll take you somewhere you're not right now.

JOE: That's a damn good answer. Thank you for all your time, Duke.

SEE ARKHAM IN A
DIFFERENT LIGHT
AS YOUR CHOICES
CHANGE THE STORY
IN THE ALL NEW
INVESTIGATORS
GAMEBOOKS



**Jenny
Barnes**

**THE
DILETTANTE**

3

WILLPOWER

3

INTELLECT

3

COMBAT

8

HEALTH

7

SANITY

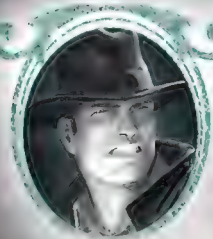
MAJOR ABILITY: TRUST FUND. If you succeed in a test without spending a RESOURCE (or AMMO), gain +1 RESOURCE.

OTHER ABILITIES: ROGUE, DRIFTER, DILETTANTE

MAJOR WEAKNESS: SEARCHING FOR IZZIE: Whenever you spend a CLUE, roll a dice. If the score is lower than your current number of CLUES, lose -1 SANITY.

OTHER WEAKNESSES:

STARTING ITEM: TWIN .45s. Start with 6 AMMO. When a test allows you to spend a RESOURCE to add to your COMBAT, you may spend -1 AMMO instead. If you do so, add an additional +1 to your score.



**Joe
Diamond**

**THE PRIVATE
INVESTIGATOR**

2

WILLPOWER

4

INTELLECT

4

COMBAT

8

HEALTH

6

SANITY

MAJOR ABILITY: DETECTIVE. Whenever you succeed in a test, gain +1 CLUE.

OTHER ABILITIES: SEEKER, DETECTIVE, TOUGH

MAJOR WEAKNESS: UNSOLVED CASE. Start with 1 HUNCH. Whenever you gain a CLUE, roll a dice. If the score is more than your current number of HUNCHES, do not gain the CLUE and add +1 HUNCH instead. You may spend HUNCHES as CLUES but lose -1 SANITY for each HUNCH used.

OTHER WEAKNESSES: HAUNTED

STARTING ITEM: COLT 1911s: Start with 6 AMMO. When a test allows you to spend a RESOURCE to add to your COMBAT, you may spend -1 AMMO instead.



**STELLA
CLARK**
THE LETTER
CARRIER

3	2	3	8	8
WILLPOWER	INTELLECT	COMBAT	HEALTH	SANITY

MAJOR ABILITY: NO GLOOM OF NIGHT. When you roll less than the required score in any test using your WILLPOWER, gain +1 RESOURCE or +1 HEALTH or +1 SANITY. You may not increase your health or sanity above their starting level using this ability.

OTHER ABILITIES: SURVIVOR, TOUGH, CIVIC

MAJOR WEAKNESS: CALLED BY THE MISTS. Whenever you lose SANITY, roll one dice. (If you are in Kingsport, roll two dice and pick the highest.) If the score is higher than your current SANITY, lose -1 RESOURCE.

OTHER WEAKNESSES: HAUNTED

STARTING ITEM: MAILBAG. Whenever you gain an item, if you do not already gain +1 RESOURCE, gain +1 RESOURCE.



**SKIDS
O'TOOLE**
THE
EX-CON

2	3	3	8	6
WILLPOWER	INTELLECT	COMBAT	HEALTH	SANITY

MAJOR ABILITY: EX-CON. You may spend -1 RESOURCE to attempt any failed test again. Repeat the test using the same number of dice you used the first time and counting any other modifiers the same. You can only repeat each failed test once.

OTHER ABILITIES: ROGUE

MAJOR WEAKNESS: HOSPITAL DEBTS. When you spend a RESOURCE, lose one additional RESOURCE (if you have one).

OTHER WEAKNESSES: CRIMINAL

STARTING ITEM: .45 AUTOMATIC. Start with 6 AMMO. When a test allows you to spend a RESOURCE to add to your COMBAT, you may spend -1 AMMO, instead.



**AMANDA
SHARPE**
THE
STUDENT

2	2	2	7	7
WILLPOWER	INTELLECT	COMBAT	HEALTH	SANITY

MAJOR ABILITY: SCHOLAR. Whenever you spend a CLUE or RESOURCE as part of a test, if the test is successful, gain +1 CLUE or +1 RESOURCE (your choice).

OTHER ABILITIES: SEEKER, ACADEMIC, ARCANIC STUDIES

MAJOR WEAKNESS: WHISPERS OF THE DEEP. Whenever you lose SANITY, also lose -1 RESOURCE or -1 CLUE (your choice).

OTHER WEAKNESSES: TROUBLED, DREAMS

STARTING ITEM: OBSCURE TOME. You begin the adventure with 2 CLUES.

ARKHAM HORROR™

INVESTIGATORS
GAMEBOOKS

THE MAGPIE & THE BAT

by Jonathan Green

Download the full rules,
new Investigator sheets,
and more from:
[www.aconytebooks.com/
investigators](http://www.aconytebooks.com/investigators)



WELCOME, INVESTIGATOR.

By entering the pages of this Investigators Gamebook adventure, you have taken on the role of Jenny Barnes, the dilettante driven to uncover the truth behind a mysterious theft, as you travel from France to the legend-haunted city of Arkham. This story is told through a series of numbered passages. As you play through the adventure, your choices—as well as your success in various tests, challenges, and puzzles—will determine which passage you should turn to next.

You will use your skills of **WILLPOWER**, **INTELLECT**, and **COMBAT** to withstand and cunningly outmaneuver the horrors ahead. Remember to keep track of your **HEALTH** and **SANITY** to stay alive. Gathering **CLUES**, **RESOURCES**, and **[ITEMS]** will give you a greater chance of success in the challenges you face. Record these stats and the items you pick up on your character sheet—a blank one is available at www.aconytebooks.com/investigators, along with a more detailed introduction on how to play, if you require it. Jenny's specific character sheet with associated stats can be found in the back of the first issue of this comic series.

*Now, grab your dice, your pencil, and your courage.
The world as we know it is in your hands.*

1

The clink of glasses is interspersed with the murmur of polite conversation as the guests gather for dinner. Having been at sea for several days now, such a social gathering is a pleasant way to break up the monotony of the voyage. Hemingway may be a trusted companion, but it does not do to spend all your time immersed in a book. From time to time, the human soul requires the company of other people.

It is for this reason—the same reason that motivates you to take daily walks on the promenade deck with your fellow passengers—that you have left your cabin this evening to join the captain in his private

quarters for dinner, along with a handful of select guests. The most august of these, you've learned, is Mrs Rose Meyer, an elderly widow who is returning to America after spending a few months enjoying the weather and social scene of the French Riviera. She is accompanied by Lutine Seydoux, her lady's maid, a pretty girl with russet-brown hair and a high forehead, who is several years younger than yourself.

You also have other company for the evening in the form of Mr Bradley Waller, a hotelier with the looks and pencil mustache of a matinee idol, and, of course, your host, Captain Alexander Petersen. The subject on everyone's lips is that of the Magpie, a jewel thief who has been scan-

dalizing Parisian society. You had heard something of their exploits even before joining the *SS Leviathan* at Monaco as it prepared to set sail for Boston.

Having spent many long hours in your own company, in which you could not help mulling over the events surrounding the fateful dig you funded in northern Italy, you are unusually keen to engage in some frivolous chitchat with your fellow passengers.

Who do you want to speak to first?

Captain Petersen: turn to 9.

Mrs Meyer: turn to 4.

Mr Waller: turn to 8.

2

You automatically note the position of everyone within the room. Captain Petersen is closest to the door, as that is where the light switch is located. To your right stands Bradley Waller, beside a tray of filled champagne flutes. Mrs Meyer, looking annoyed, is to your left, while between her and your host is Lutine Seydoux. Everyone is accounted for.

Take the **SECRET: Head Count**.

Several questions remain, however. If no one left the cabin while the lights were out, who opened the door and why? And who turned out the lights in the first place?

Take ■ **1 CLUE** and turn to **10**.

3

"Here you are," the captain says, passing you a glass.

You thank him and take a sip. It is certainly invigorating. Take ■ **1 RESOURCE**.

Unless you're very much mistaken, it is from the vineyards of Edmond de Ayala. The champagne house boasts it has an adventurous and pioneering spirit, just like you, and its champagne is hugely popular and drier in style, just like you.

The door to the captain's private dining room opens and a member of his crew pops his head around the door. "Now, if you will excuse me," Captain Petersen says, moving toward

the door to consult with the officer.

Who do you want to speak to now, to pass the time until dinner is served?

Mrs Meyer: turn to **4**.

Mr Waller: turn to **8**.

4

Despite being in what you judge to be her eighties, Mrs Meyer is an imposing figure. Tall, stick thin, and her face set in a permanent, severe scowl, she regards everything in the world as if it only exists to irritate her.

"Wonderful weather we've been having, don't you think, Mrs Meyer?" you say in an effort to make small talk with the octogenarian.

"Have we?" She fixes you with eyes as hard as amethyst. "I wouldn't know. I prefer not to expose my skin to the sun unnecessarily. It results in a . . . common . . . look."

Her bone-white complexion attests to the veracity of her claim.

"That's an unusual piece," you say, pointing at the pendant that is hung about her neck. It contains a large purple jewel, that you can see has been cut to have ten facets, and is set within a silver mount, which is in turn attached to a silver chain. Take ■ **1 CLUE**.

"What, this old thing?" she says, putting a hand to the necklace. Subconsciously, you mirror the action, caressing the bronze medallion you have taken to wearing since you discovered it at the dig site at the Susa Valley near Turin. "It's just a piece of

costume jewelry passed down to me by my mother."

"Well, it is a striking piece of costume jewelry," you add.

You can see that Mrs Meyer's maid is staring at you intently with something like suspicion in her emerald-green eyes.

If you would like to speak to Lutine, turn to **7**.

If you would rather engage in conversation with one of the gentlemen in the room? Turn to **5**.

5

The captain's dining room is suddenly plunged into darkness as the lights go out. The startled cries of alarm from those in attendance are loud in the pitch-black room, but you still hear the click of a door handle being manipulated, and the groan of hinges. A moment later there comes the click of the door being closed again.

And then, inexplicably, you feel a shiver of fear pass through you, as if something within your subconscious has perceived a threat. It is something predatory that reminds the primitive part of your psyche why humans once feared the dark.

In the next instant, the lights flick on again and you see Captain Petersen with his finger on the switch, appearing alarmed. Everyone else is looking around in confusion, giving voice to their uncertainties. But the primal fear you felt when the room was in darkness does not immediately dissipate.

Make an awareness test. Roll one die and add your INTELLECT. You may spend 1 CLUE to roll two dice and pick the highest. What's the result?

Total of 7 or more: turn to 2.

6 or less: turn to 10.

6

"Why not?" you say, and the hotelier collects two flutes of the sparkling wine from a tray that has been left on a serving table, passing one to you. Accepting the glass, you take a swig of champagne and savor the tingling sensation before swallowing.

Unless you're very much mistaken, it's from the vineyards of Edmond de Ayala. The champagne house boasts it has an adventurous and pioneering spirit, just like you, and its champagne is hugely popular and drier in style, just like you.

"So, what do you make of this Magpie business?" you ask. "Has he struck in any of your hotels?"

"Oh no. No, no," Waller says, too hastily. You're not sure whether the rosy blush that comes to his cheeks is due to the alcohol or embarrassment. "We pride ourselves on our hotel security. Why, what have you heard?"

"Oh, nothing in particular, only that the jewel thief likes to prey on the rich and famous, and surely it is the wealthy elite who stay at your hotels."

Perhaps your own bravura performance is down to the champagne rather than your natural confidence, especially

when you consider how recent events have temporarily cowed your usually exuberant spirit. Take ■ 1 RESOURCE.

"It's like I was saying to Mr Chaplin, the last time I was over on the West Coast," you begin...

Turn to 5.

7

"Have you been in Mrs Meyer's employ long?" you ask the young woman. While her employer exudes an imperious authority, Lutine is mousy, almost to the point of being withdrawn. She watches as Mrs Meyer walks away from you and engages the captain in conversation before answering.

"Long enough," she replies. Although her English is impeccable, you still detect some nasal vowels.

"I can't help but notice your accent," you say. "Did you enter Mrs Meyer's employ during her latest sojourn in France, or did you travel there with her across the *océan Atlantique*?"

"Yes, I traveled with her," Lutine confirms. "Now, if you will excuse me." And with that she returns to shadowing the wealthy widow.

Take ■ 1 CLUE and turn to 5.

8

You join Mr Waller beside the captain's table and introduce

yourself. He then does the same, insisting that you call him Bradley. It turns out that he is a hotelier, although you discover he is merely another employee of the family firm, but it does mean he gets to travel the world.

"I've been on the Continent inspecting our hotels," he says.

"Maybe I've enjoyed the hospitality of one of them," you offer.

"I doubt it," he says, looking you up and down. "They are very exclusive. Do you know if anyone else is joining us for dinner?"

Considering that the table has only been set for five, it would seem unlikely.

Despite Waller's dismissive rudeness, you persevere. But while his looks might serve him well, his personality does not. He is interminably dull, and his favorite topic of conversation is himself.

As the conversation—what little of it there is—peters out, Waller says, "Can I get you another drink?"

If you accept his offer, turn to 6.

If you would rather decline and find someone more interesting to talk to, turn to 5.

9

Captain Petersen's role on board demands absolute precision, and this is an attitude that is reflected in every aspect of his being. His gray beard is neatly trimmed, the tips of his mustache carefully waxed, and he is impeccably turned out.

Despite his clearly advancing years—he must be in his mid-fifties at least—he is built like an oak and his tailored dress uniform only serves to accentuate all his best physical attributes.

“So, Captain, can we expect fair weather for the rest of the voyage?” you ask him.

“All being well, barring an act of God, or some great beast rising from the deep,” is his rather fanciful, yet equally non-committal reply. The steely look in his eyes makes you wonder if he’s being serious. “How are you enjoying your time aboard the *Leviathan*?”

“Oh yes, wonderful,” you say. “My cabin is delightful, the company this evening is even more so, and the champagne”—you empty your glass—“may not be what we were drinking in Paris, but it is more than tolerable.”

“Then perhaps I could interest you in another.” He gestures toward a table upon which rests a tray of filled champagne flutes.

If you want to accept Captain Petersen’s offer, turn to **3**. Alternatively, if you would prefer to speak to one of the other dinner guests, who will it be?
Mrs Meyer: turn to **4**.
Mr Waller: turn to **8**.

10

“My necklace!” Mrs Meyer suddenly cries, distraught. “It’s gone!”

Everyone looks to the octogenarian. She clutches at the wrinkled skin of her throat, but of the pendant there is no sign.

You instinctively put a hand to the medallion you have

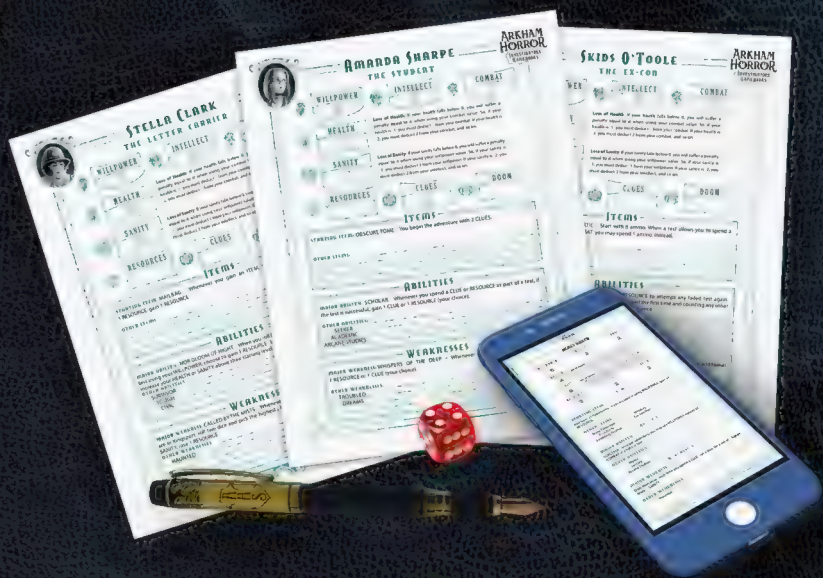
taken to wearing and find that it is still there.

“It would appear that the Magpie has struck again,” Mr Waller says, his pencil mustache twitching, unable to keep the smirk from his face.

“Do you think so?” the bereft Mrs Meyer asks, suddenly agitated. “Could the jewel thief really be on board the *SS Leviathan* with us?”

If you know how many facets the jewel set within Mrs Meyer’s pendant has, double the number and then turn to the section which is the same as the result.

If you do not know or the section you turn to makes no sense, meaning you have got it wrong, turn to **25**.



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GUEST CHECK

DATE	SERVER	TABLE	GUESTS	CHECK NUMBER
7		4		689561
1				



Velma's Diner

A roadside railcar diner isn't typically notable, but in Arkham, Velma's All-Nite Diner has become a staple for any would-be gumshoe. The first sight facing any patron at Velma's Diner is the lit display case and the heavenly contents within. Standing right beside the burnished chrome lunch counter, the case features four glowing shelves of some of the most delicious, unctuous pies in the Miskatonic River Valley. And always taking pride of place at the center of the top shelf is the grand prize of a dinner at Velma's: a generous slice of her award-winning cherry pie, full of glistening crimson cherries, with a buttery crust that has brought grown men to their knees.

Velma's Diner has a handful of booths, though regulars always end up sitting at the chrome lunch counter, which has tarnished a bit over the years. Patrons lean against the metal while they drool over freshly cooked meatloaf as Velma pulls it from the oven, or they watch Duncan Grant—Velma's line cook—sling hash across the diner's ample flat top. Most of the diner's cooking takes place on the flat top, with Duncan's hash browns, Velma's "Lumberjack Breakfast," and her made-from-scratch meatloaf sandwich all numbering among patron favorites.

Velma is matronly, kind, and outgoing. She never married, purchasing the diner on her own in her thirties. She always has a wry smile on her face and a kitchen towel tossed over one shoulder, ready to clean up any mess. She readily engages patrons in conversation and is quick to offer dessert to anyone who cleans their plate. Duncan, by contrast, is a man of few words, more concerned with keeping his grill clean and the never-ending stream of patty melts and home fries moving across the flat top.

Unfortunately, Velma's typical clientele tends to be much less friendly than Velma herself. As the only all-night establishment in Arkham, Velma's Diner tends to bring out the dregs of the city. Ne'er-do-wells from Hibb's Roadhouse often swing by for a late-night bite, hoping that Velma's omnipresent coffee pot will sober them up enough for a trip home. Other patrons lacking in courtesy also frequent Velma's for cheap meals, often picking up a packed lunch there before heading to work.



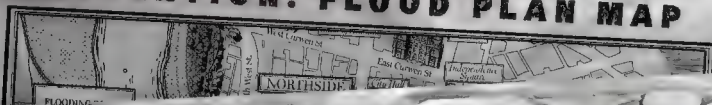
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ATTENTION: FLOOD PLAN MAP



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MISKATONIC FLOOD ALERT! IMMINENT RISK TO LIFE! CITY-WIDE EVACUATION!

Somnambulist Scourge Strikes St. Mary's Hospital

Arkham citizens have been left with more questions than answers following a recent, and brief, joint press conference by Mayor Charlie Kane and representatives of St. Mary's Hospital senior staff. Despite the terrible storms and rainfall affecting the region, Arkhamites have become alarmed about the rise of a new disease currently coined "the sleeping sickness." The sleeping sickness is characterized by insomnia caused by recurrent nightmares before the victim falls into slumber that they cannot be awakened from. Despite the press conference, few solutions were offered in terms of treatment and no cure is available at this time.

Numerous citizens have provided testimonials that their friends and family have been affected by the sleeping sickness and that it has gotten more prevalent as the unusual storms and worrisome rainfall begin to impact Arkham. St. Mary's Hospital staff have confirmed more than a dozen initial cases with the affected individuals—*Cont'd on page 3*



Editor's Note: In light of the United States Weather Bureau announcement regarding the impending rainfall, Arkham City Hall has elected to use the *Arkham Advertiser* to provide information to our readers in the event of severe flooding and other environmental disasters. Please check daily for additional updates as this story develops.

FLASH FLOOD FEARS—SEE MAP PAGE 2

The United States Weather Bureau has forecast a series of intense storms to strike the Miskatonic River Valley throughout the next five to seven days, with expected rainfall ranging from $\frac{3}{4}$ inches to 2 inches per day. Total rainfall is expected to exceed 8 inches, with certain forecast models predicting over a foot of rain. These storms will be accompanied by heavy winds, intense lightning, and flash flooding throughout the region, particularly along the Miskatonic River. Citizens should expect downed trees and power lines,

as well as other significant storm damage.

If you are in any of the following areas, please evacuate immediately for higher ground:

- *Arkham Merchant District, particularly areas along the River Docks*
- *Rivertown, particularly River Street (near the Black Cave and the Arkham General Store)*
- *The Woods near Uptown*

Other areas may be issued evacuation alerts based on the progress of the incoming storm and flood levels. Citizens with motorcars are encouraged not to drive as high water may result in vehicles being swept away in flash flood conditions.

Alderman Sarah Howells spoke regarding the severity of the impending storms, saying, "Our citizens must realize the true danger that these flood waters represent to them as individuals. Please, for your own sake, get to higher ground, avoid high water areas, and keep your families safe. Your life is worth more than your business, your house, or your possessions. Those can be replaced. You cannot."

City Hall and Arkham City Police Department have established several safety stations, providing food, fresh water, medical supplies, and shelter for those displaced by the storm or evacuating because of the flood risk.—*Cont'd on page 2 with flood plan diagram and safety areas clearly marked for your attention and action.*

Schoffner's
GENERAL STORE

FRESH BAKED WITH SELECTION FLOOD REFUGES SUPPLIES:
sand bags, water pumps, candles, nails & boards, shovels, fishing gear, axes, canned goods, flour, rice, oil, ammunition, fresh water, umbrellas, buckets, waterproofs & more.

Your port
in the coming storm!

Miskatonic University and Kingsport Hall School Collaboration Brings Academic Unity

This past weekend brought together a meeting of the minds as scholars and select students from Miskatonic University and the Kingsport Hall School for Girls hosted a joint symposium in an ongoing effort to advance anthropological study within the Miskatonic Valley and the Massachusetts coastline at large. The symposium marked the start of a new ongoing collaboration and the beginning of a visiting student program between the two institutions which hopes to establish a long-running relationship between the Miskatonic liberal studies departments as simultaneously encourage young women interested in pursuing anthropology at collegiate level.

The brainchild of Headmaster Nelson Miles, the symposium featured joint lectures along the Innsmouth coast, presentations from Arkham Historical Society from professors and instructors—*Cont'd on page 3*

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...ALWAYS STALK CEMETERY CONT'D

...cities. However, even after the death, Valentino continued

of Mr. Rex Ingram. "The Four Horsemen" became one



STRANGE SLEEPING SICKNESS CONT'D FROM PAGE 1

—having been transferred to St. Mary's long-term care ward. The first case emerged when a family couldn't wake their loved ones in the early morning at one of Arkham's many boarding houses. Despite claims that these cases are outliers, or caused by the stress of the relentless storms, with the populace at large being safe, most cases have been identified within French Hill and Southside. However, rumors swirl of entire families stricken with the sleeping sickness within Arkham's poorer tenements. With evacuation notices in force, many fear for these affected families who might face dire consequences and loss of life due to this unknown and currently untreatable illness.

Dr. Carolyn Fern, a consulting psychologist from Arkham Sanatorium working with St. Mary's Head Physician Dr. Roger Mortimore, provided a degree of insight into other illnesses, but no direct links have been identified. The sleeping sickness affecting Arkham seems to stem from a disruption in the body's natural circadian rhythm due to creations of the mind — in other words, nightmares of an intense and personal nature. These nightmares somehow, well, for lack of a better term, haunt their victim in such a way that the body finally shuts down into sleep that is impossible to awaken from, even when the victim is put under appropriate duress.

The African sleeping sickness visible symptoms where identification and quarantine be effective, the unrelated sleeping sickness sweeping

through Arkham happens with seemingly little warning, making it difficult to treat in the early stages, or even identify who could be impacted next. This is simply something we've not dealt with before."

Despite this, St. Mary's Hospital has issued a list of symptoms to watch for, while monitoring family and friends for this illness:

- Excessive tiredness and fatigue
- Insomnia caused by nightmares
- Duller emotions and low reactivity to stimuli when awake
- Headaches
- Aching joints
- Difficulty in waking up

Dr. Morgan Higgins, a visiting epidemiologist from Boston City Hospital, provided guidance for Arkhamites concerned about the spreading illness.

"The best way to avoid any illness is to limit exposure. Stay within homes, postpone social engagements, and interactions with large groups of people. If you must leave your home, consider wearing a cloth mask to avoid airborne particles which might contribute to infection. Do your best to avoid close contact with infected individuals while still showing compassion. Be patient, be prudent, be safe."

While Dr. Higgins' advice is admirable, this reporter notes that such actions are difficult to enact during Arkham's current crisis, flood evacuations, and storm warnings. Luckily, Mayor Kane stepped in to alleviate citizens' fears from Dr. Higgins' clinical suggestions.

"I urge Arkhamites to con-

tact St. Mary's hospital for help if they find friends, family, or neighbors who have succumbed to this sleeping sickness. St. Mary's remains outside the flood zone and can appropriately provide the needed care."

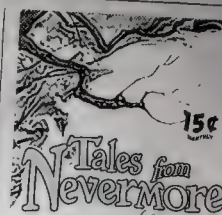
While a cure has yet to be found for the sleeping sickness, Dr. Mortimore encouraged hope. "We have the best minds in the Miskatonic Valley working on treatment options. Simply because we don't have the answer yet doesn't mean that it won't be found soon and found quickly. Keep your loved ones safe and dry, and we'll make sure they stay healthy."

DEATHS

EDITH L. BERRY CLOTH—entered into rest August 6th—adored wife of John Berry Cloth (deceased), mother to John Jr. and Edith, and grandmother to Mary and William. Retired nurse at St. Mary's Hospital. Funeral to be held at Congregational Church in Dunwich.

DR. F. W. ANGRISTLE—sent to our lord September 13th—relentless misanthrope, will be remembered for his monograph "On Shadows", and for frightening aunt Susan. Funeral to be held at South Church on Tuesday at 11.30 a.m.

J. MAY—at peace August 29th—reliable first mate and much-missed sailing companion possessed of remarkable percussive talent with spoons. Lost to African sleeping sickness shortly after docking in Arkham. Returned to sea for eternal rest beneath the waves.



THE MAGAZINE OF CHILLING TALES FROM REALMS BEYOND THE MAKING WORLD!



ACADEMIC UNITY CONT'D FROM PAGE 1

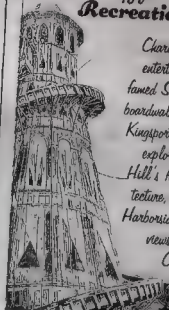
—as well as a guided display featuring artifacts on loan from the Pawtucket and Massachusetts peoples of the Miskatonic Valley. Headmaster Miles hailed the event as a massive success, stating, "We always relish the opportunity to build partnerships with the greater community. The faculty and staff of Miskatonic have provided our girls a rare opportunity, which I know they will treasure for the rest of their academic careers."

Hall School Professor Cecil Blackburn served as one of the presenters for the symposiums, providing a brief overview of his findings regarding migratory flight paths along the Innsmouth coastline. "I couldn't turn down the opportunity to share my own findings and theories with these students. One can find some of the most strange and interesting things on our coastline. These young women collectively represent a new generation in learning, research, and advanced ideas. I cannot wait to see what they're able to uncover through their own academic pursuits."

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MORE TRADE SHIPS DISAPPEAR IN SOUTH PACIFIC

US Naval Command and Rescue has confirmed the fourth ship, the *MV Relentless*, has gone missing in the Pacific Ocean. The *Relentless* set sail from Manila, the Philippines, and was bound for the *del Mar*, Chile with a cargo of textiles. However, contact lost with the ship shortly after its departure from port. No distress signals were received from *Relentless*, leading to question what could have caused its sudden and unexpected disappearance.

The vanishing of *Relentless* marks the fourth such strange disappearance in the South Pacific in recent months. These appearances have included the *US Navy Destroyer Preston* and the *MV Leviathan*, a cargo ship based out of Innsmouth Harbor. In all cases, no trace of any of the ships have been found. The *Advertiser* has contacted naval officials, but no official statements have been made beyond the initial confirmation that *Relentless* has gone missing. No plans for retrieval or further investigation have been identified.

ARKHAM HORROR

THE ROLEPLAYING GAME

Church Basement Scene

The scene begins when the player characters descend the steps into the basement of the church. At the bottom of the steps, an old wooden door opens into a hallway 10 feet wide and 90 feet long. There is no light in the basement, but a half-full unlit kerosene lantern sits on the floor next to the door.

There are three open entrances along the right side of the hallway, one 15 feet away, one 45 feet away, and one 75 feet away. The entrances are 5 feet wide and open into 30-foot-by-30-foot rooms.

The first room is full of disused and broken furniture from the church. The second room has two crates of old and dusty hymnals in one corner, and a crate with a false bottom in the other. If a PC performs a successful complex action using **Wits**, they can discover the false bottom and find eight bottles of "Communion" wine hidden within.

When the PCs enter the third room, read aloud or paraphrase the following:

As you enter the last room of the church basement, your light falls across a dozen figures in long brown robes lying prone upon the floor. The air in here is markedly drier than the rest of the basement, as if you've entered a long-abandoned tomb. The closest figure has its arms outstretched towards the doorway you stand in, and even from several feet away, you can see its hand is a wrinkled claw covered in liver spots.

If the PCs inspect the bodies, they may perform a successful complex action using **Knowledge** to find that all have aged far beyond a natural lifespan. All are also dead except one who is sitting slumped in the center of the room, clutching a large

hourglass. If the PCs approach him, read aloud or paraphrase the following:

Suddenly, the figure's head rises and you find yourself staring into the withered and wrinkled face of an ancient man. His eyes are cloudy with cataracts and a thin halo of white, wispy hair adorns his skull. His gaze slowly focuses on you.

"She did this," he gasps. "She used... us." His cough is a dry rattle in his chest. "We never... should... have trusted... her."

His head rolls back and as you watch, his body starts to flake apart and drift away like dust. All around you, the other bodies do the same. The hourglass, no longer held, falls to the floor and you hear a slight cracking sound.

All PCs present may perform a complex action using **Resolve**. If they choose not to or fail, they suffer 1 horror.

When the hourglass cracks, a trickle of sand falls out of it. The sand and the dust from the corpses starts swirling around the room. As it does, **four Sand Dwellers** appear: one in each corner of the room. They immediately attack the PCs in order to feed on the investigators' remaining "time" (in this case, their lifespan), beginning a structured scene in which the NPCs have the first turn.

Whenever the PCs kill all the Sand Dwellers in the scene, during the start of the next NPC turn, **1d3+1 Sand Dwellers** appear anywhere in the basement that is at least 20 feet away from a PC.

The scene ends when the PCs leave the church basement and get outside the church, where the Sand Dwellers cannot follow them.



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SCENE TO YOUR GAMES OF
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ARKHAM HORROR

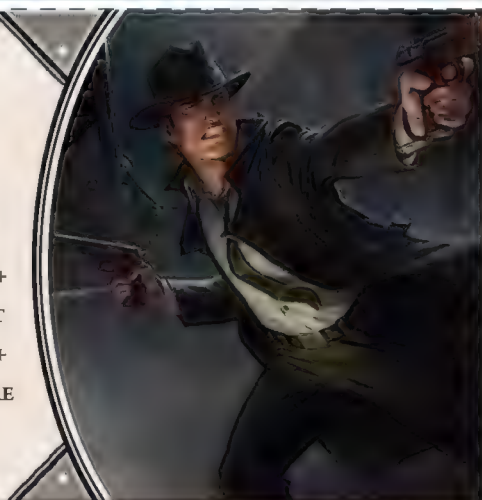
THE ROLEPLAYING GAME



JOE DIAMOND

— SEEKER —

5+	4+	4+	5+	3+
AGI	ATH	WITS	PRES	INT
6+	4+	5+	3+	6+
KNOW	RES	MELEE	RANGED	LORE



ABILITIES

P.I. Grit. During a turn when this NPC stresses themselves, they may add one die to any complex actions they perform.

Two Pistol Fighting. If this NPC is wielding two pistols, once per turn after making an attack, they gain one additional die that may only be used to make an additional attack with their other pistol. This attack may target the same character or a different character.

Got a Lead. Once per game session, when an ally fails a complex action to discover a clue or lead related to the current plot, this NPC allows them to reroll all dice used in the complex action. If the action then succeeds, this NPC identifies a different source or lead that provides the same information to the ally.



EQUIPMENT

Two Colt 1911 Pistols. 75 feet. 2 damage. Skill (**Ranged Combat**), Injury Rating 3.

Trench coat. When performing a reaction to avoid a ranged attack, this NPC may reroll the result once.

Other Equipment. Work shirt and pants, flashlight, lighter.

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ARKHAM HORROR: THE ROLEPLAYING GAME

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JENNY BARNES

- ROGUE -

4+	5+	3+	4+	4+
AGI	ATH	WITS	PRES	INT
4+	4+	4+	4+	5+
KNOW	RES	MELEE	RANGED	LORE



ABILITIES

Breaking and Entering. When this NPC performs a complex action to circumvent a lock or other security device, they add 1 to the result of all dice rolled.

Scrappy. Once per turn, when this NPC performs a reaction to avoid a melee attack, they may reroll the result.

Stick and Move. When this NPC performs a melee attack that generates two successes, they may perform a free action to disengage with all enemies they are engaged with.

Socialite. Whenever an ally performs a complex action using **Presence** while in a social setting, this NPC allows them to perform that action with advantage and add one success to a successful result.



EQUIPMENT

Two Colt .45 Pistols. 75 feet. 2 damage. Skill (**Ranged Combat**), Injury Rating 3.

Switchblade. Engaged. 2 damage. Skill (**Melee Combat**), Injury Rating 4.

Other Equipment. Fancy dress and fancier hat, pearls, flashlight, penknife with lockpicks.

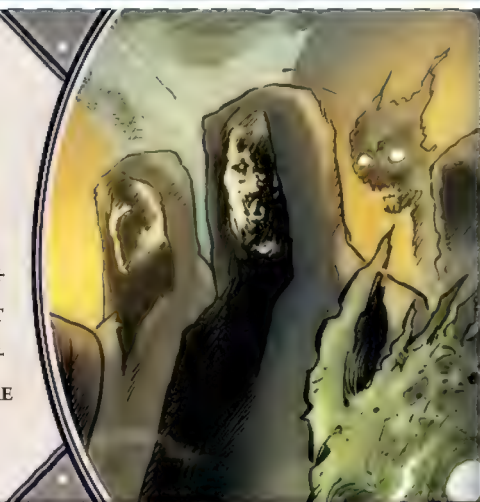
ADD THE CULTIST OF THE FEASTER AND
THE SAND DWELLER TO YOUR GAMES OF
ARKHAM HORROR: THE ROLEPLAYING GAME



CULTIST OF THE FEASTER

- CULTIST -

5+	5+	5+	6+	5+
AGI	ATH	WITS	PRES	INT
4+	4+	4+	5+	5+
KNOW	RES	MELEE	RANGED	LORE



ABILITIES

Minor NPC. When this NPC is wounded, they are immediately killed or knocked unconscious at the GM's discretion.

Fanatical Fervor. This NPC performs complex actions using **Melee Combat** and **Resolve** with advantage as long as they are within 30 feet of another member of their cult. This NPC's horror dice limit starts play set at 3.

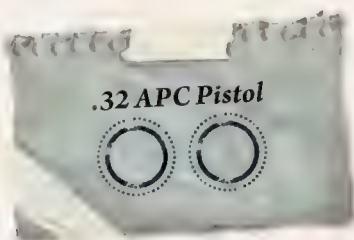
EQUIPMENT

Cult Robes. When performing a reaction to avoid a ranged attack, the wearer may reroll the result once.

Ritual Knife. Engaged. 2 damage. Skill (**Melee Combat**). Injury Rating 3.

.32 ACP Pistol. 30 feet. 2 damage. Skill (**Ranged Combat**). Injury Rating 4.

Other equipment. One extra clip of .32 APC, a talisman, tattoo, or symbol representing their cult.



ARKHAM HORROR

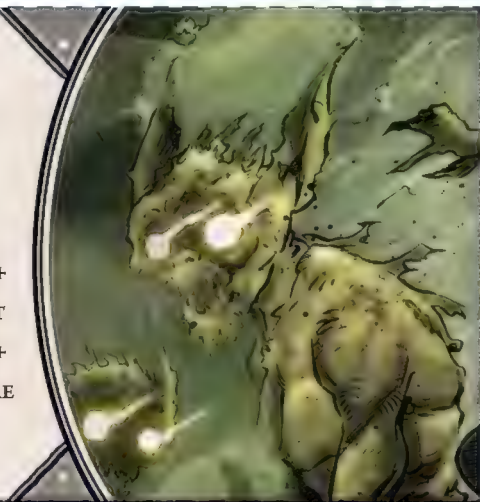
THE ROLEPLAYING GAME



SAND DWELLER

— ABOMINATION —

3+	5+	6+	6+	5+
AGI	ATH	WITS	PRES	INT
6+	4+	4+	6+	4+
KNOW	RES	MELEE	RANGED	LORE



ABILITIES

Minor NPC. When this NPC is wounded, it is immediately killed or knocked unconscious at the GM's discretion.

Fast. This NPC may perform the Move simple action as a free action once per turn.

Small. Ranged attacks targeting this NPC always suffer disadvantage.

Time Parasite. If this NPC performs a successful attack, it latches onto its target. While latched, whenever its target moves, it moves as a free action to remain engaged. The target may remove this NPC by performing a successful complex action using **Athletics**. If this NPC is still latched when the target is wounded or at the end of the encounter, this NPC vanishes into thin air and the target's lifespan decreases by 1d3 years.

EQUIPMENT

Sharp Teeth and Large Claws. Engaged. Skill (**Melee Combat**), Damage 2, Injury Rating 3. If this attack roll generates at least two successes, this attack deals +1 damage.

ARKHAM HORROR

THE ROLEPLAYING GAME



ABIGAIL OLMSTEAD

- CULT LEADER -

6+	6+	4+	4+	5+
AGI	ATH	WITS	PRES	INT
4+	3+	6+	6+	2+
KNOW	RES	MELEE	RANGED	LORE



SPELLS

Reverse The Flow of Time. When this NPC would be hit by an attack, they may perform a reaction using **Resolve**. If they succeed, they vanish and reappear up to 10 feet in any direction, and the attack automatically misses.

Azure Flame. This NPC may select one target within 100 feet and perform a complex action using **Lore**. If they succeed, the target suffers 1 damage per success. If this NPC rolls any results of 6, the target suffers an injury. However, if this NPC rolls any results of 1, until the end of their next turn they perform all complex actions and reactions with disadvantage as they are burned by their own spell.

ABILITIES

Major NPC. This NPC may strain themselves once to restore their dice pool limit to their dice pool maximum. If this NPC is wounded after they have strained themselves once, they are immediately killed or knocked unconscious at the GM's discretion.

EQUIPMENT

\$150, fashionable dress and coat, concealed cult symbol.

ADD ABIGAIL OLMSTEAD AND IZZIE BARNES TO YOUR GAMES OF ARKHAM HORROR: THE ROLEPLAYING GAME



IZZIE BARNES

- SURVIVOR -

5+	5+	5+	4+	6+
AGI	ATH	WITS	PRES	INT
5+	5+	5+	5+	3+
KNOW	RES	MELEE	RANGED	LORE

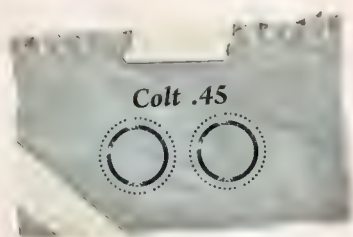


ABILITIES

Minor NPC. When this NPC is wounded, they are immediately killed or knocked unconscious at the GM's discretion.

Seen Too Much. When an ally performs a complex action using **Lore** while within 10 feet of this NPC, they may add two dice to their hand of dice. If they do so, any result of "1" rolled during this complex action causes the ally to suffer 1 horror (this is in addition to any other effects of rolling a "1").

Survivor of Horrors. Whenever this NPC performs a reaction to avoid being hit by a melee or ranged attack, they may suffer 1 horror to succeed without rolling the die.



EQUIPMENT

Two Colt .45 Pistols. 75 feet. 2 damage. Skill (**Ranged Combat**), Injury Rating 3. **Ritual Knife.** Engaged. 2 damage. Skill (**Melee Combat**), Injury Rating 3.

Other Equipment. Cult robes, sensible dress, cult icon on a necklace.

ADD THE FEASTER AT THE END OF TIME AND
THE HOUND OF TINDALOS TO YOUR GAMES OF
ARKHAM HORROR: THE ROLEPLAYING GAME

1

FEASTER AT THE END OF TIME

— ABOMINATION —

6+	3+	4+	6+	2+
AGI	ATH	WITS	PRES	INT
2+	2+	6+	6+	2+
KNOW	RES	MELEE	RANGED	LORE



SPELLS

Slow Time. This NPC may perform a complex action using **Lore**. If it succeeds, until the end of this NPC's next turn, whenever another NPC in the current scene wishes to perform an action, they must first discard a die from their dice pool.

Speed Time. This NPC may target another character in the current scene and perform a complex action using **Lore**. If it succeeds, until the end of this NPC's next turn, the character ignores the effects of the **Slow Time** spell and moves twice as far when performing the Move simple action.

ABILITIES

Experimental Resilience. This NPC reduces all damage suffered from non-magical attacks by 2 to a minimum of 0.

Mass of Pulsing Flesh. This NPC cannot move and cannot suffer injuries. If it strains itself, it reduces its dice pool maximum by 1 first. If this would cause its dice pool maximum to drop to 0, it is destroyed.

Terrifying. The first time another character sees this NPC, they may perform a complex action using **Resolve** at the start of its next turn. If they choose not to or fail, they suffer 3 horror.

EQUIPMENT

None.

2

ARKHAM HORROR

THE ROLEPLAYING GAME

1



HOUND OF TINDALOS

— ABOMINATION —

2+	5+	6+	6+	4+
AGI	ATH	WITS	PRES	INT
5+	5+	3+	—	6+
KNOW	RES	MELEE	RANGED	LORE



ABILITIES

Major NPC. This NPC may strain itself once to restore its dice pool limit to its dice pool maximum. If this NPC is wounded after it has strained itself once, it is immediately killed or knocked unconscious at the GM's discretion.

Vaporous Entrance. Once per round as a simple action, this NPC may appear or disappear in any space that is occupied by a corner or angle (such as the join between two walls and a ceiling). If it disappears, it may reappear in any other space occupied by a corner or angle during its next turn.

EQUIPMENT

Teeth and Claws. *Engaged.* 3 damage. Skill (**Melee Combat**). Injury Rating 3. If the attack generates two or more successes, the target is knocked prone.

Tongue Lash. 10 feet. 1 damage. Skill (**Melee Combat**). Injury Rating 2. This weapon may only be used against a prone or incapacitated target. Add +3 to the injury roll result when causing an injury with this weapon.

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ARKHAM HORROR
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IS IN THE DETAILS

A close-up photograph of a hand holding a red die, with a miniature figure of a character holding a baseball bat in the foreground. The background is a dark, ornate interior with shelves of other miniatures.

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AND ADVENTURE GAME—TO THE WORLD OF COMICS WITH
ARKHAM HORROR: THE TERROR AT THE END OF TIME.

Life was all just one big game to adventuring socialite Jenny Barnes. But Jenny's world turned topsy-turvy when she and her sister Izzie were attacked by a dangerous cult. Although Jenny thwarted the cultists' sacrificial endeavors and battled the eldritch monsters at their command, the high priestess Abigail Olmstead fled—and took Izzie with her.

Desperate to find her sister, Jenny seeks the help of private investigator Joe Diamond. Joe may not understand her story but he understands loss. Together, Joe and Jenny will follow a perilous path—fighting unimaginable horrors, journeying to strange worlds, and risking their lives and sanity—in search of Izzie. But the greatest terror awaits them somewhere far beyond the town of Arkham, Massachusetts . . .

